



BEST OF

Riot

MUSIC TRANSCRIPTIONS
CHORDS AND TABLATURE



BEST OF

Rison

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Music transcriptions by Addi Booth and Pete Billmann

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For all works contained herein:

from *Look What the Cat Dragged In*

Cry Tough

Words and Music by Bobby Dall, Brett Michaels, Bruce Johansson and Rikki Rockett

E A⁵ B⁵ E⁵ F^{#5} A^{5XII} B^{5XIV}

Q x x x o x x x x x x x x x x x x x x x x x x x x x

7fr 9fr 12fr 14fr

231 11 134 134 134 134 134

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock ♩ = 138

E5
Riff A
F#7(no 3rd)

(Drums) 4

*Gtr. 1 (clean)

mf
let ring throughout

TAB

9 0 0 9 9 9 9 0 0 9 0 9 9 11 11 11

*Two gtrs. arr. for one.

[illegible]

Gtr. 1: w/ Riff A
E5
F#7(no 3rd)

Gtr. 2 (dist.)
mf
P.S.
(cont. in notation)

r. 1
End Riff A Rhy. Fig. 1
Gtr. 2

0 14 14 14 0 0

12 11 11 11 9 9 9

[illegible]

(cont. in notation)

Gtr. 1 Riff B

1 0 0 1 0 0 2 2 0 2 0 0 0 0 4 0 0

Gtr. 1: w/ Riff B
 E
 A
 Bsus4
 But lit - tle did we — know — then, they're more dis - tant than — they seemed. — Uh, well, — ah.
 Gtr. 2
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
 2 2 4 4 4
 0 0 2 2 2
 5

E

oo, I knew it, and you knew it too. Are things we go through. Well,
you got - ta stick it out wheth - er you're wrong or right.

Gtr. 2

steady gliss. *steady gliss.* P.M. - - P.M. - - P.M. - - P.M. - - *steady gliss.*

Gtr. 1

steady gliss. P.M. ----- (cont. in slashes)

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody and a guitar accompaniment. The guitar part is written on a single staff with a key signature of one sharp (F#). The accompaniment includes a complex sequence of chords and a melodic line. The chords are indicated by numbers 1 through 5, and the melodic line is written with eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The guitar part includes a key signature change to one sharp (F#) in the middle of the piece. The vocal line is written on a single staff with a key signature of one sharp (F#). The melody is written with eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The guitar part includes a key signature change to one sharp (F#) in the middle of the piece.

E5
Rhy. Fig. 2

Chorus

E5 Rhy. Fig. 2 F#5 A5^{xii}

Gr. 2

You got - ta cry tough — out on the streets — to make your

B5^{XIV} Gtr. 2: w/ Rhy. Fig. 2 E5 F#5
 End Rhy. Fig. 2
 — dreams hap - pen. You got - ta cry out, — out to the world —

[illegible]

A5

B5

To Coda

E

Gtr. 2

(cont. in notation)

to make them all come true. Well,

Verse

Gtr. 1: w/ Riff B (2 times)

E

A

Bsus4

2. Life ain't no easy ride, at least that's what I'm told.

Gtr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - -

P.M. - -

P.M. - -

P.M. - -

D.S. al Coda

Gtr. 2: w/ Rhy. Fig. 3

E

A

Bsus4

Uh, some-time's the rain-bow, ba-by, is bet-ter than a pot of gold Well, ah,

Coda

Bridge

C#m

B

A

G#5

you got-ta aim high, ba-by, wheth-er you lose or win.

*Gtrs. 1 & 2

*Composite arrangement

F#5

B5

Gtr. 2

And when you get to the top you got - ta get up and go right back down a - gain.

Gtr. 3 (dist.) *mf*

Gtr. 1

(Gtr. 2, cont. in slashes)

Gtr. 1 *divisi*

4 4 4 2

9 9 7 9 9

Guitar Solo

Gtr. 1: w/ Riff C (2 times)
Gtr. 2: w/ Rhy. Fig. 2 (2 times)

E5

F#5

A5

Gtr. 3

1/2 1

7 7 (7) 5 12

12 (12) 10 9

10 9 10 9 9 9 7 7 7 10 9

B5

E5

F#5

8va

loco

10 9 10 9 9 7 7 19

19 19 19 19 (19)

12 14 14

A5

B5

8va

14 16 16 16 17 17 17

14 14 14 16 16 16 17 17 17

19 19 19 (19)

Chorus
Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)

F#7(no3rd)

You got - ta cry tough _____ out on the streets _____ to make your _____

loco

P.S.

17

A5

E5

_____ dreams hap - pen. You got - ta cry out, _____ out to the world _____

E5

F#7(no3rd)

A5

to make them all _____ come true. ____ Well, You got - ta cry tough

Gtr. 2

Rhy. Fig. 4

P.M. - - - - -

F#5

A5

B5

out on the streets _____ to make your _____ dreams hap - pen.

End Rhy. Fig. 4

P.M. - - -

P.M.

P.M. - - - - -

Gtr. 2: w/ Rhy. Fig. 4 (till fade)

E5

F#5

A5

You got - ta cry out..... out to the world to make them all

*E*5 *F#*5 *Begin fade*

You got - ta cry tough _____ out on the streets _____

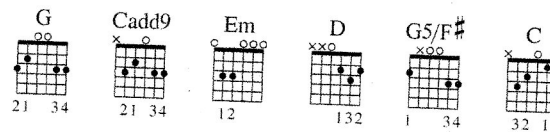
Syn.

mf

17 16 17 16 19 16 17 16 17 16 17 16 19 16 | 17 16 17 16 17 16 19 16 17 16 17 16 19 16 17 16

Every Rose Has Its Thorn

Words and Music by Bobby Dall, Brett Michaels, Bruce Johansson and Rikki Rockett



Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Slowly $\text{♩} = 70$

G

Rhy. Fig. 1

Cadd9

End Rhy. Fig. 1

Gtr. 1 (acous.)

mf
let ring throughout

TAB

Verse

Gtr. 1: w/ Rhy. Fig. 1

G

Cadd9

1. We both lie si - lent and still in the dead of the night.

Al - though we

G

Cadd9

G

both lie close to - geth - er, we feel miles a - part in - side. Was it some -

Gtr. 1

TAB

Cadd9 G Cadd9

- thin' I said or some - thin' I did? Did my words _ not come out right? _ Though I tried _

Rhy. Fig. 2

D Dsus4 D Dsus4 C G5

_ not to hurt _ you, _ though I tried. _ But I guess _ that's why _ they say

End Rhy. Fig. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

G Cadd9 G

ev - 'ry rose _ has its thorn, _ just like ev - 'ry night _ has its dawn. _

Cadd9 G D Dsus4 Cadd9 G

Just like ev - 'ry cow - boy sings a sad, _ sad _ song, _

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

Cadd9

ev - 'ry rose — has its thorn. — Yeah, it does. —

1

(cont. in slashes)

3

2 (elec.)

f

w/ clean tone

3

Interlude

G
⑥
3fr

Cadd9

r. 1

3 (elec.)

f

w/ dist.

12 14 (14) (14) (14) (12/14) 15 15 (15) 12 14 12 14 12 13 12 12

2

3 0 3 0 3 0 3 0 2 3 3 3 3 2 0

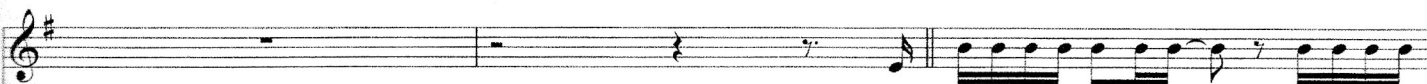
Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

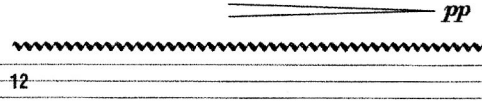
G

G

Cadd9

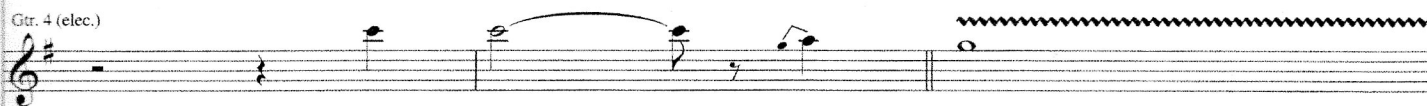


2. I lis-ten to our fav-'rite song _ play-in' on the



pp

Gtr. 4 (elec.)



f
w/ dist.

13 13



12 12

pp

Gtr. 2



pp

Gtrs. 2, 3 & 4 tacet

Cadd9

G



ra - di - o.

Hear the d. ____ j. say ____ love's a game ____ of eas - y come and

Gtr. 1: w/ Rhy. Fig. 2

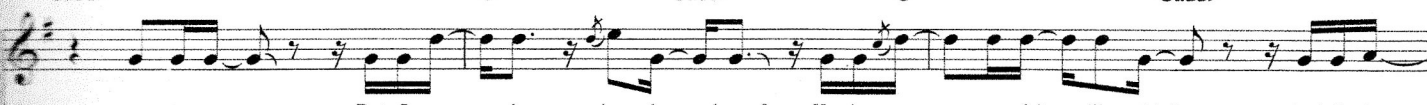
G

Cadd9

G

Cadd9

Cadd9



eas - y go. ____

But I won - der, does he ____ know? Has he ev - er felt ____ like this? ____ And I know ____

Voc. Fig. 1



D Dsus4 D Dsus4 C G

that you'd be here right now if I could - a let you know some - how. I guess

End Voc. Fig. 1

oo.)

mf

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G Cadd9

ev - 'ry rose has its thorn, just like ev -

Riff A

G Cadd9

'ry night has its dawn. Just like ev -

D
Dsus4
Cadd9
G5

'ry cow - boy sings a sad, — sad — song, —

Voc. Fig. 2 End Voc. Fig. 2

(Ooh.) —————

3 0 0 3 3 0 0 2 3 0 3 2 2 | 3 2 0 3 3 2 0 0 3 3 0 3

G Cadd9

Gtr. 1

ev - 'ry rose — has its thorn. —————

Gtr. 2 End Riff A

2 0 0 3 3 0 0 3 3

Bridge

Gtr. 2 tacet

Em D Cadd9 G G5/F#

Rhy. Fig. 4

Though it's been a while — now, I can still — feel so much pain. —

(Ah, ————— ah, —————)

Gtr. 3 mp

7 5 3 3 3 2

Em

D

C

End Rhy. Fig. 4

Like the knife that cuts — you, the wound — heals, — but the scar, that scar — re - mains. —

ah.)

9 0 (9) 7 5 3 5

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G Cadd9 G

f hold bend

6 (6)/12 12 13 12 13 12 13 14 15 14 (14) 12 (12) 15

Cadd9 Em D Cadd9 G G5/F#

8va -

w/ bar w/ bar let ring -

(15) 13 12 14 12 14 12 11 12 11 12 14 (14) 2 2 7 8 5 (5) 15 15 15 15 15 15

Em D C

8va - loco

let ring - w/ bar w/ bar

15 15 15 11 12 9 (9) 16 16 17 15 17 15 19 15 17 15 17 15 19 15 17 15 17 15

Interlude

G5 Csus2 Cadd9 G5

Gtr. 3

8va

fdbk.

(15) (15)

pp

G5

Rhy. Fig. 5

Gtr. 1

End Rhy. Fig. 5

Verse

Gtr. 1: w/ Rhy. Fig. 5

G5

Csus2 Cadd9 G5

3. I know I could - a saved a love that night — if I'd known what to say. —

Csus2 G5

'Stead of mak - in' love, — we both made our sep - 'rate ways. — And now I

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 1: w/ Rhy. Fig. 2

G Cadd9 G Cadd9

hear you found some - bod - y new — and that I nev - er meant that much to you. — To

mf

14 (14) 12

D Dsus4 D C G5

hear that tears me up — in - side — and to see you cuts me like a knife. — I guess

hold bend

14 14 14 15 14 15 14 (14) 12 13 12 14 15 14 (14)

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A

G

Cadd9

G

ev - 'ry rose _ has its thorn, _ just like ev - 'ry night _ has its dawn. _

12 (12)

15 (15)

14 (14)

12 (12)

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 1: w/ Rhy. Fig. 3

Cadd9

G

D

Dsus4

Cadd9

G

Just like ev - 'ry cow - boy sings a sad, _ sad _ song, _

hold bend

12 14

12 14 12

13 12

14

15

14 (14)

12

14

12 14

12

12

12

12

12

12

12

12

12

G

Cadd9

D/F#
rit.

G5

ev - 'ry rose _ has its thorn. _

rit.

(12)

Gtr. 1

rit.

Fallen Angel

Words and Music by Bobby Dall, Brett Michaels, Bruce Johansson and Rikki Rockett

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast Rock ♩ = 148

G	Gmaj7(no3rd)/D	G5/D	Gmaj7(no3rd)/D	G5/D	Cadd9	Cadd _{#11} ⁹
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Rhy. Fig. 1

*Gtr. 1 (elec.)

(Gtr. 1 (elec.))

mf
w/ dist. & chorus
P.M. -- -| P.M. -- -| P.M. -- -| P.M. --- -| P.M. --- -| P.M. -- -| P.M. -- -| P.M. -- -|

TAB

*Two gtrs. arr. for one.

D	Dsus4	D	G5	Gmaj7(no3rd)/D	G5/D	Gmaj7(no3rd)/D	G5/D	Cadd9	Cadd# ₁₁
---	-------	---	----	----------------	------	----------------	------	-------	---------------------

The image displays a musical score for the piece "The Wind" by John Williams. The score is written for a piano and a string quartet. The piano part is in the upper system, and the string quartet part is in the lower system. The piano part begins with a "let ring" instruction, indicating a sustained sound. The string quartet part follows with various musical notations, including notes, rests, and fingerings. The score is presented in a clear, professional layout with a white background and black text and notation.

D	Dsus4	D	G5	Gmaj7(no3rd)	G5	D	G5	Cadd9	Cadd _{#11} ⁹
---	-------	---	----	--------------	----	---	----	-------	----------------------------------

End Rhy. Fig. 1

P.M. - 4

Dsus4 D G5 D G5 Cadd9 Cadd⁹₁₁

Gtr. 2 (elec.)

mf
w/ dist.

12 14 12 14 (14) 12 15 (15) (15) 12 14 12 14 (14) 12 15 (15)

Gtr. 1

let ring ----- P.M. - -

Verse

2nd time, Gtr. 1: w/ Rhy. Fill 1
2nd time, Gtrs. 2 & 3 tacet

Gtr. 2 tacet

D Dsus4 D G Cadd9

1. She stepped off the bus out in - to the cit - y streets.
found her - self in the fast lane liv - ing day to day.

let ring ----- P.M. - - P.M.

Rhy. Fill 1

Gtr. 1

let ring ----- P.M. P.M.

D Dsus4 D G

Just a small town girl with her whole life packed in a suit -
 Turned her back on her best friends, yeah, and watched her

Gtr. 1

P.M. P.M. ----

2nd time, Gtr. 2: w/ Fill 2

Cadd9 D Dsus4 D G Gmaj7(no3rd)

- case by her feet. But some - how the lights did - n't shine
 fam - 'ly slip a way. And just like a lost soul caught

let ring ---- P.M. P.M. P.M.

Rhy. Fig. 2

Fill 1
Gtr. 2

steady gliss.

Fill 2
Gtr. 2

steady gliss.

G5 Gmaj7/D G5 Cadd9 Cadd⁹_{#11} D Dsus4 D

— as bright — as they did — on her ma - ma's T - V
 — up in the Hol - ly - wood scene, — all the par - ties and lim - o —

End Rhy. Fig. 2

let ring -----

Gr. 1: w/ Rhy. Fig. 2

G Gmaj7(no3rd) G5 Gmaj7/D G5 Cadd9 Cadd⁹_{#11}

And the work — seemed hard — er, days — seemed long — er than she ev —
 — Such a good ac — tress hid - ing all the pain. — Trad - ing her mem —

Pre-Chorus

D Dsus4 D Em

- er thought — they'd be. — But you know you've got to stick to your guns — when it
 - 'ries for for - tune and fame. — Just a step — a — way — from the

tr. 1

P.M.

2nd time, Gr. 1: w/ Rhy. Fill 2

Em/D D Em/D D Cadd9

all comes down. — 'Cause some - times you can't choose —
 edge of a fall. — Caught — be - tween heav - en and hell —

P.M. P.M. ----- P.M. P.M.

Rhy. Fill 2

Gr. 1

P.M. - - - P.M. - - - P.M. - - - - - P.M. - - P.M. - -

♫ Chorus

3rd time, Gtr. 2: w/ Fill 4

G5

Gmaj7(no3rd)

*Voc. Fig. 1

D Dsus4

D

Dsus4 D

uh. It's like, uh, heads they win, — tails you're gon - na lose. Win big, ma -
Where's the girl — I knew a year — a - go? (Ma -

Rhy. Fig. 3

P.M. - - P.M. P.M. let ring - - - P.M. - -

*Refers to upstemmed voc. only.

*Refers to upstemmed voc. only.

2nd time, Gtr. 2: w/ Fill 3

Bkgd. Voc.: w/ Voc. Fig. 1

G5 Gmaj7(no3rd)

Gmaj7(no3rd)

G

Cadd9

$$\text{Cadd}_{\#11}^9$$

D

Deus4

D

CE

End Voc. Fig. 1

End Voc. Fig. 1

- ma's fall - en an - gel. Lose big, liv - ing out her lies. Wants it all, ma -
- ma's fall - en an - gel.) _____

let ring ----- + let ring ----- +

Fill 3

Gtr. 2

Fill4

Gtr, 2

Gr. 2

The image shows a musical score for guitar 2, measures 12-13. The staff is a single five-line staff with a treble clef and a key signature of one sharp (F#). The notation consists of a whole note chord in measure 12, which is a half-diminished seventh chord (F#m7b9), and a whole note chord in measure 13, which is a half-diminished seventh chord (C#m7b9). The chords are connected by a slur. The measure numbers 12 and 13 are written below the staff.

Gmaj7(no3rd)

G

Cadd9

Cadd⁹_{#11}

D

Dsus4

D

- ma's fall - en an - gel.

Lose it all,

roll - ing the dice — of her —

End Rhy. Fig. 3

let ring -----

let ring -----

1.

2.

Bridge

Em

G5

Gtr. 3
(dist.)*mp*

P.S.

P.S.

life.

2. Now, she life. Too much too soon, or just a

let ring -----

P.M. -----

P.M. -----

D

C

lit - tle too late.

'Cause when her ship came in — she

8va -----

Gtr. 2

P.H. -----

14

(14) 12 14

(14)

12

Pitch: E F#

E

D

Gtr. 1

P.M. -----

let ring -----

P.M. -----

P.M. -----

P.M.

Guitar Solo

D

Em

D

was - n't there, — it just, a, would - n't wait.

8va

loco

w/ bar

w/ bar

(12)

9

(9)

slack

-1 1/2

-1/2

slack

-1

slack

12

(12)

P.M.

P.M.

P.M.

let ring

P.M.

P.M.

0

7

7

0

9

8

0

7

10

0

7

8

7

8

9

0

8

8

7

0

7

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

Dsus4

D

Dsus4

D

C

D

w/ bar

10

(10)

-2 1/2

-1/2

9

12

9

12

12

(12)

12

9

12

9

9

P.M.

P.M.

P.M.

P.M.

P.M.

(7)

8

7

8

7

7

0

0

10

7

8

0

8

9

7

0

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). The second system continues the melody: D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half). Below the staff, the lyrics "The Rose Tree" are written in a stylized, decorative font. The first system of lyrics is "The Rose Tree", and the second system is "The Rose Tree". The lyrics are aligned with the notes of the melody.

8va

Csus4 C C D Dsus4 D

1 1 1/2 1

22 22 (22) (22) 22 22 22 22 (22) 15 17 15 17 15 19 15 17 15 17 15 19 15 17 15

P.M. P.M. P.M. --- P.M. P.M. ---

3 3 3 0 5 5 5 5 5 5 5 5 5 5

D Dsus4 D G5

- ing out her lies. Wants it all, ma -
 - ing out her lies.

ma's fall - en an - gel. Lose it all,

Gmaj7(no3rd) G Cadd9 Cadd⁹₁₁

roll - ing the dice of her life. Win big, ma - ma's fall - en an - gel.
 Roll - ing the dice of her... lose big to - night.

Bkgd. Voc.: w/ Voc. Fig. 2 (till fade)

D Dsus4 D G5 Gmaj7(no3rd) G5 Gmaj7(no3rd) G

End Voc. Fig. 2 *Voc. Fig. 3

roll - ing the dice of her life. Win big, ma - ma's fall - en an - gel.
 Roll - ing the dice of her... lose big to - night.

Begin fade

Cadd9

Cadd₁₁⁹

End Voc. Fig. 3

D

Dsus4

D

G5

Musical score for the song "Lose" by Justin Bieber. The score is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: "Lose big, liv - ing out her lies. Wants it all, ma -".

[illegible][illegible]

D Dsus4 D G5 Gmaj7(no3rd) G *Fade out*

- ing out her lies. Wants it all, ma - ma's fall - en an - gel.

8va-
* ~ ~ ~

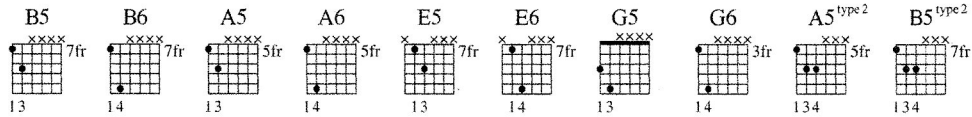
15 19 15 17 15 17 15 19 15 15 17 15 17 15 19 15 17 15 15 19 15 19 (19) 15 15 17 15 15 19 15 17 15 17 17 17 19

*Played ahead of beat.

from Look What the Cat Dragged In

I Want Action

Words and Music by Bobby Dall, Brett Michaels, Bruce Johannesson and Rikki Rockett



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderate Rock ♩ = 146 (♩ = ♩³)

N.C.

Intro musical notation (treble and bass clef) with lyrics: I want ac - tion to - night. Sat - is - fac - tion all night. (All night!) —

*Gtr. 1 (dist.)

Rhy. Fig. 1

TAB

*Doubled throughout

A5 B5

Verse musical notation (treble and bass clef) with lyrics: 1. I grab my hat legs and I, I grab my shoes. 2. Long hat legs and short skirts,

End Rhy. Fig. 1

N.C. A5 E5 B5 N.C.

To - night I'm gon - na hit the streets and cruise _ all down the main strip and _
 uh, these girls hit me where it hurts. _ I can't, uh, wait to get my

A5 E5 B5 N.C. A5 E5

__ check it out. __ The gold school girls are hang - ing a - round. __
 hands on them. __ I won't give up till __ they give in. __ Now,

Pre-Chorus

G5 G6 G5 G6 A5 A6 A5 A6 G5

I'm Now, I'm search - ing for a pret - ty face. __
 I'm not look - ing for a love that lasts. __

P.M. ----- P.M. -----

Fill 1
 Gr. 2 (dist.)

mf

7	7	0	0	0	X	3	3	7	3	3	3	7	3	5	7	5	9	5	7	7	9	10
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----

1.

B5 B6 B5 B6 B5 A5 B5

P.M. P.M.

2.

Gtr. 2 B5 B6 B5 B6 B5 A5 A6 A5 G5

Gtr. 1

P.M. P.M. (cont. in slashes)

Guitar Solo

B5 B6 B5 B6 A5 A6 A5 E5 E6 A ⑤ open B5 B6 B5 B6 A5

Rhy. Fig. 2

Gtr. 1 P.M. P.M. P.M. P.M.

Gtr. 2

A6 A5 E5 E6 E5 G5 G6 G5 G6 G5 A5 A6 A5 A6 A5

End Rhy. Fig. 2

Str. 3 (dist.)

The musical score for Str. 3 (dist.) is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of three measures. The first measure contains a whole note chord of F#4, C#5, and G#5. The second measure contains a whole note chord of F#4, C#5, and G#5. The third measure contains a whole note chord of F#4, C#5, and G#5, with a fermata over the final chord. The dynamic marking 'mf' is placed below the third measure. The page number '16' is located at the bottom right of the page.

mf

16

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two systems, each with a guitar part (top staff) and a piano part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble clef with a key signature of one sharp (F#). The score includes chord labels (G5, G6, G5, A5, A6) and fingerings (1, 17, 15, 16, 12, 14) for both instruments. The guitar part features a prominent arpeggiated pattern in the right hand, while the piano part features a similar arpeggiated pattern in the right hand. The score is presented in a clean, black-and-white format, suitable for a music book or sheet music.

Breakdown

Gtr. 1

G5 G6 G5 E6 A5 A5 type 2 B5 type 2

P.M. P.M.

steady gliss.

(Mouth pop) Ah. Uh. Hey, —

3

17 17 (17) 15 18 17 17

3

17 17 (17) 15 16 17 17

steady gliss.

(17)

Gtrs. 1, 2 & 3 tacet

*B5 A5 E5 B5

— sweet-heart slide on in here. — No, not in the front, jump in the

*Chord symbols implied by bass, next 10 meas.

A5 E5 B5 A5 E5 B5

back. Why? — 'Cause there's some-thing back there I wan-na show ya, uh, huh, huh, huh.

3

3

A5 E5 B5

I want ac-tion to-night. Sat-is-

Gtr. 2

slight P.H. — — slight P.H.

4 4 6 (6) 4 4 2 4 4 4 4

fac - tion all night. *Spoken:* Ah, come on, hon - ey, I was - n't
(All night!) _____

Gtr. 2 tacet
B5

D.S. al Coda

that bad, huh, huh, huh, huh, I win, though, wah, ha. _____

⊕ Coda

B5 B6 B5 B6 B5 A5 E5 Gtr. 1: w/ Rhy. Fig. 2 B5 B6 B5 B6 A5

I want

Gtr. 2

P.M. P.M.

A6 A5 E5 E6 A5 B5 B6 B5 B6 A5 A6 A5 E5 E6 E5

ac - tion to - night. Sat - is - fac - tion all night.

G5 G6 G5 G6 G5 A5 A6 A5 A6 A5 G5 G6 G5 G6 G5

You got the love — I need to - night. You got the fruit

12 12 12 14 14 15 15 15 12

A5 A6 A5 A6 A5 G5 G6 G5 G6 G5 A5 A6 A5 A6 A5

I need to bite. You light the fuse — on dy - na -

(12) 12 12 12 15 15 15 15 15 15 17 17 17 17 17

A5^{type 2} B5^{type 2} A5^{type 2} B5^{type 2} A5^{type 2} B5^{type 2} Free time

Gtr. 1 mite — all night. I need you to - night, reow! —

8va steady gliss. loco

17 19 9 7 7 7 10

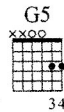
Wah, — ee, whoa.

let ring --- w/ multi-tap reverb

10 9 7 9 7 9 9 (9) 7 9 9 7 9 8 7 9 8 7 6 7 6 9 7 6 7

I Won't Forget You

Words and Music by Bobby Dall, Brett Michaels, Bruce Johannessson and Rikki Rockett



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderate Rock ♩ = 102

N.C.

Gtr. 1 (dist.)

mf
*w/ delay

G5

TAB

14 12 14 14 (14) 12 14 (14) 12 14 14 14 12 (12)

*Set for quarter-note regeneration w/ 1 repeat.

**Gtrs. 2 & 3 (clean)

Riff A

mf
w/ chorus
let ring throughout

TAB

3 3 3 0 3 3 0 0 3

**Composite arrangement

***Chord symbols reflect basic harmony.

Gtr. 1 tacet

Cadd9

Em

D

rs. 2 & 3

† T

TAB

3 3 0 3 3 0 7 8 9 7 8 9 0 2 2 3 2 3 2 3

† T=Thumb on 6th string

G

Cadd9

Em

tr. 1

grad. bend

steady gliss.

1 1 1/2 1/2

14 15 14 15 14 (14) 14 (14) 5 14 15 14 15 14 (14)

trs. 2 & 3

TAB

3 3 3 3 3 3 0 3 3 0 3 3 0 8 7 8 0 8 9 9 9 0

Gtr. 3

(14)

12

End Riff A Fill 1

Gtr. 2

End Fill 1

(Gtr. 3, cont. in notation)

Verse

Gtrs. 1 & 3 tacet

Em7

Dadd11

Cadd9

1. Late at night I close my eyes and think how things could have been.
 2. Some - times in my head I can still see pic - tures of you.

Gtr. 2

G/B G D/F# Em7

Dadd11

And when I look back I re - mem -
 And I laugh to my self when I think of all

Pre-Chorus

2nd time, Gtr. 1: w/ Fill 2

3rd time, Gtr. 2: w/ Fill 4

Cadd9

G/B

Am

ber some words you had said to me. —
those cra-zy things — that we used to do.

1. It's bet - ter to have lost —
2., 3. All the miles — come be - tween

at love — then nev - er to be loved at all. —
us, just be - tween you and me, — oh. — } I won't for -

Chorus

Gtrs. 2 & 3: w/ Riff A
2nd & 3rd times, Gtr. 1: w/ Fill 3
G5

* Voc. Fig. 1

Cadd9

Em

D

get you, ba - by, e - ven though — I could. — I won't for -
(I won't for - get — you.) —

*Refers to upstemmed voc. only.

To Coda

1.

Bkgd. Voc.: w/ Voc. Fig. 1
2nd & 3rd times, Gtr. 1: w/ Fill 3

G

Cadd9

Em

D

get you, ba - by, e - ven though — I should, — { 1. yeah. —
2. well. —

Fill 2
Gtr. 1

Fill 3
Gtr. 1

G/B C G/B D

I should _ let you fade a - way, but that just would - n't be me, _

Gtr. 2 Fill 4 3 3 3 End Fill 4

5 5 5 5 5 1 0 1 0 1 0 2

The musical score for 'Baby' by The Beatles is presented in three staves. The top staff shows the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics 'oh, ba - by.' are written below the notes. The middle staff features guitar parts for 'Gtr. 1' and 'Gtr. 2 divisi'. 'Gtr. 1' includes a section marked 'string noise' and a melodic line with a 'Harm.' (harmonic) section. 'Gtr. 2 divisi' plays a sustained chord. The bottom staff shows the bass line in treble clef, with a 'Supra' (supra-bass) section. The bass line includes a 'Harm.' section and a melodic line with a 'w/ bar' (with bar) section. The score is divided into measures by bar lines, and the key signature is indicated by a sharp sign on the F line.

Cadd9

8va - - - - - loco

w/ bar - - - - -

Em

D

D.S. al Coda

(7) 9 (9) 10 (10) 7 9 10 7 9 10 9 7 5 5 4 4 (4)

-3 1/2 -1 1/2

D G5 Cadd9

yeah. I won't for - get you, ba - by,

8va

Gtr. 1

Harm. w/ bar Harm. w/ bar

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

+1

5 (5) (5) 5 (5) (5) (5)

Pitch: G A G B

Em D G

mem - o - ries — slow - ly fade. — I won't for - get you, ba - by,

loco

Harm. w/ bar w/ bar

+1 1/2 1

5 (5) (5) 14 14 12 14 (14) 14 12 14 15 14 14 14

G A G

Cadd9 Em D D/C Bm7 D/A G

and all the plans we made. — I won't for - get you, ba - by.

w/ bar

15 (15) (15) 14 15 14 15 14 14 14 12

& 3

3 3 0 3 3 7 8 9 9 0 0 3 3 3 2 0 0

Life Goes On

Em7 G5 D Dsus4 A5

Intro
Moderately slow Rock ♩ = 80

* G5 F#5 E5

F#5 G5

*Gtrs. 2 & 3 (dist.)

*Gtrs. 2 & 3 (dist.)

The image shows a musical score for guitar tracks 2 and 3, marked as distorted. The top staff is in standard notation, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a whole rest, followed by a series of eighth notes and a half note, with a forte (*f*) dynamic marking. The bottom staff is a guitar tablature, with fret numbers (15, 14, 17) written above the strings. The tablature corresponds to the notes in the standard notation staff.

*Composite arrangement

Gtr. 4 (dist.)

TAB

/ 12 12 12 12 12 12 11 9	(9) / 16 16 16 16 16 16 14 12
--------------------------	-------------------------------

Gtr. 5 (dist.)

Gtr. 6 (dist.)

[illegible]

Gtr. 1 (dist.)

**Chord symbols reflect overall harmony.

43

D5 A5 G5 F#5 E5 F#5

steady gliss.

14 15 17 15 19 17 (17) (17) 15 15 15 15 15 15 14 17

steady gliss.

14 14 11 12 14 14 (14) (14) 16 16 16 16 16 16 14 12

steady gliss.

7 7 7 7 5 7 (7) 7 7 7 7 7 7 7 7

2 2 0 0 0 2 2 (2)

5 5 3 2 0 0 2

G5 A5 G5 F#5 E5

Gtrs. 2 & 3

Gtr. 4
divisi

Gtr. 5

Gtr. 1

(17) 15 15 15 15 17 15 14 17 17 15 15 15 15 14 14 14 14 12 12 12 12 12 10 10 12

(12) (12) 19 19 19 19 19 17 15 17 17 17 17 15 15 15 15 15 15 14 14 14 14 12 12 14

(7) 7 7 7 7 7 7 7 7 7 7 7 9 9 9 6 7 7 7 7 7

3 5 3 3 2 2 0 0

Verse

2nd time, Gtrs. 2, 3, 4 & 5 tacet

1st time, Gtrs. 2, 3, 4 & 5 tacet

Bm Dadd9/A G5

1. I felt this be - fore, now I feel it a - gain. _____

2. You healed up my wounds, I tast - ed your tears. _____

dist. off
let ring - - - - -

let ring - - - - -

let ring - - - - -

2 3 4 2 3 0 3 0 0 3 2 0

A5

Bm(add4)

Dadd9/A

No mat - ter how hard I try, ——— this feel - ing won't end. —
 You spilled out your heart so I let out my fears. —

let ring ——— let ring ——— let ring ———

3 0 0 2 0 0 2 4 4 0 3 4 0 2 4 2 0 4 0

Pre-Chorus

G5 F#5 Em7 G5 A G5 F#5

So I But one pre-tend you're here by my side ——— to - night —
 fear I kept to my - self, ——— how I

w/ dist.

let ring ———

3 0 0 3 2 0 3 0 0 0 0 0 0 3 2 0

Em7

G5

A

Chorus

D

Dsus4 D

prayed that you loved no one else. ——— Keep tell-ing my - self that Life goes on —
 Like you say-ing you love me. (3.) me. (Life goes on... —

*Voc. Fig. 1

Riff A

let ring ——— let ring ———

0 3 0 0 2 0 0 0 0 0 0 2 3 0 2 3 0 0

*Refers to upstemmed voc. only.

Rhy. Fill 1

Gtr. 1

3 0 0 0 2 2 0 0

D Dsus4 D A5 F#7 Bm A G5

Time rolls on _____ as night steals the day, _____ there's noth - ing I can do. _____
(Time rolls on... _____ ...day.) _____

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

2 3 2 3 0 0 0 2 2 0 0 2 3 2 2 3
0 0 0 0 0 2 1 0 2 4 0 2 2 3

End Riff A

47

A Bm A G5 F#5

how much I miss you.

let ring

P.M. (cont. in slashes)

*Played ahead of beat.

Guitar Solo

E ⑥ open Em7 E ⑥ open Em7 G5

Gtr. 1

P.M.

15ma

P.H.

hold bend

loco +

3

hold bend

17

D Dsus4 D A5 G ⑥ 3fr F# ⑥ 2fr

w/ bar

slack

E ⑥ open Em7 E ⑥ open Em7 E ⑥ open F# ⑥ 2fr G5

P.M.

(cont. in notation)

grad. release

Asus4

Gsus2

D/F#

Asus2/E

Gtr. 2

8va -----

10 7 5 7 5 7 5 7 7 9 7 9 8 10 8 10 12 15 12 15 12 14 15 12 14 15 17 15 17 17 19 17 19 21 19 21 22 22

Gtr. 1

let ring -----

2 3 2 2 3 2 2 3 2 0 0 0 0 0 0

Gtr. 1: w/ Riff A

D

Dsus4 D

A

F#7

Bm

A

G5

8va -----

22 (22) 22 22 22 24 24 24 24 (24) 3 5 (5) 5 2 2 3 2 2 5

P.H.

Pitch: A A#

G5/F#

G5

D

Dsus4

D

8va -----

15 14 15 14 15 14 15 14 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 24 (24)

P.M. --- P.M. --- P.M. --- P.M. ---

w/ bar

A

F#7

Bm

Bm7/A

G5

8va -----

(24) 22 21 19 22 19 22 19 22 19 21 21 19 22 21 19 18 21 19 18 21 x 21 19 18 21 19 19

rake -

Pre-Chorus

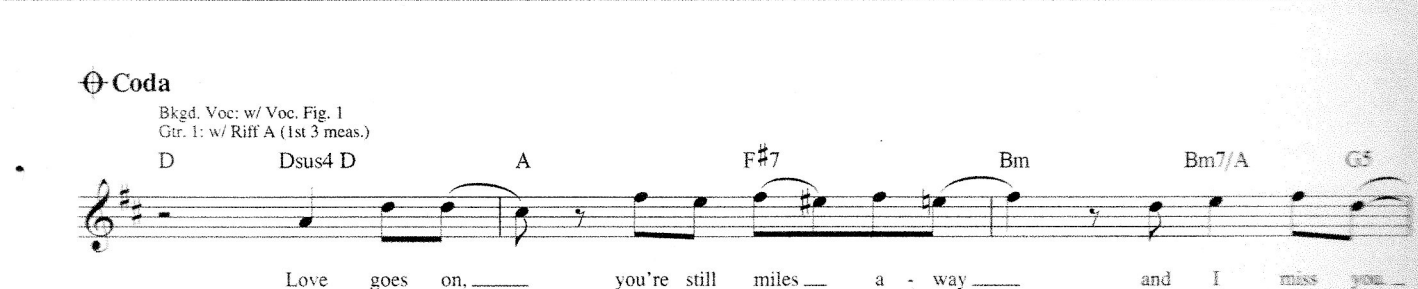
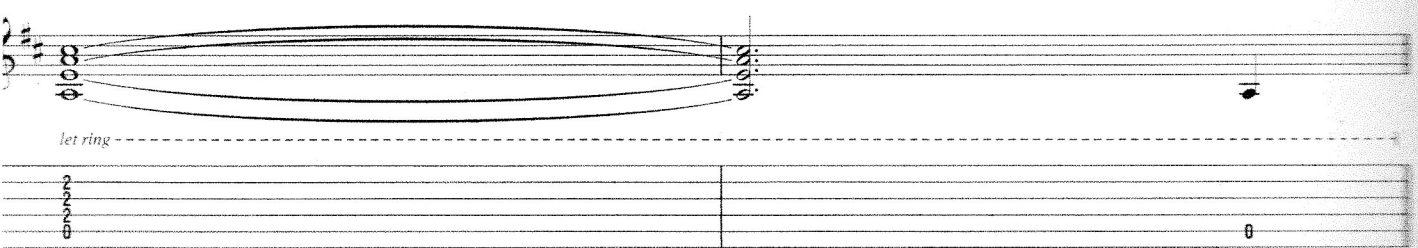
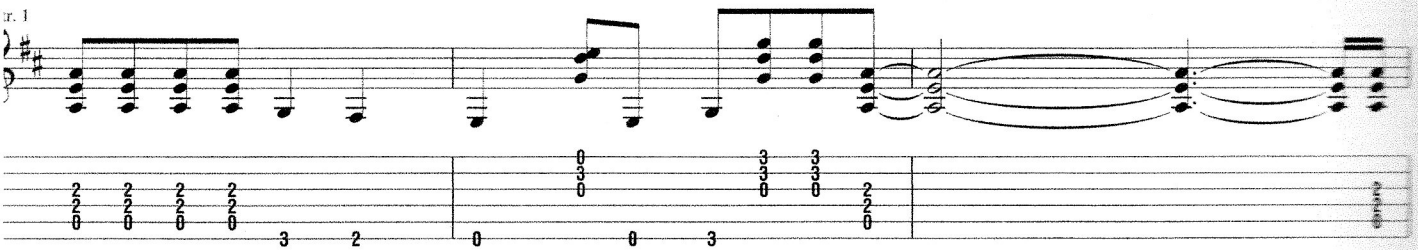
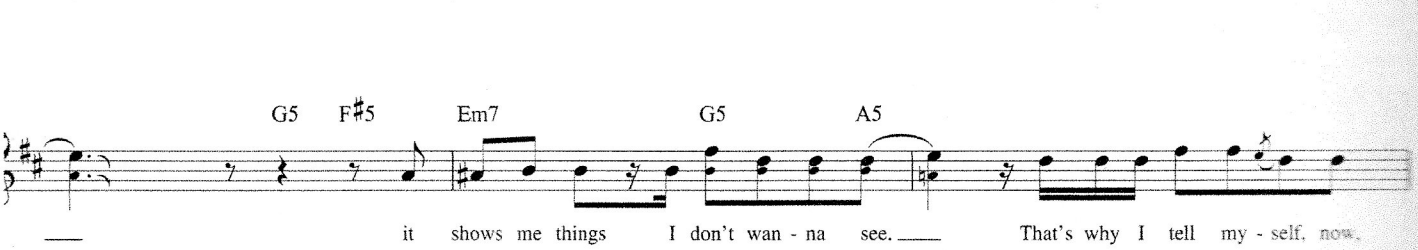
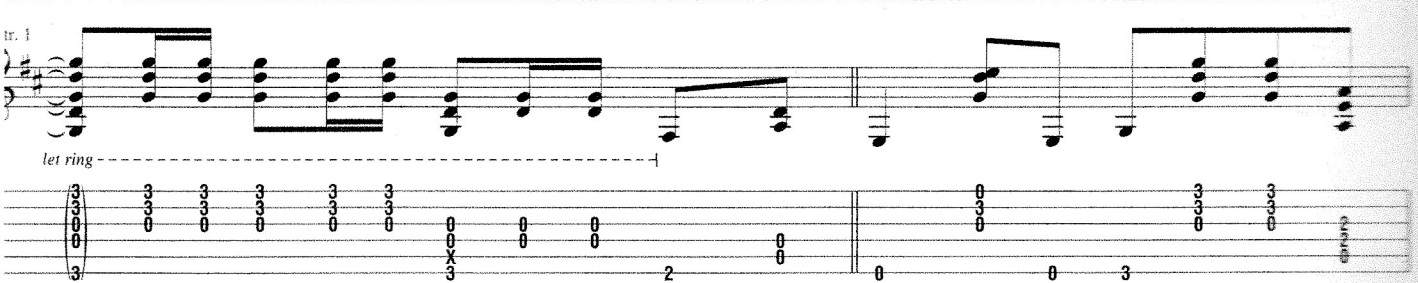
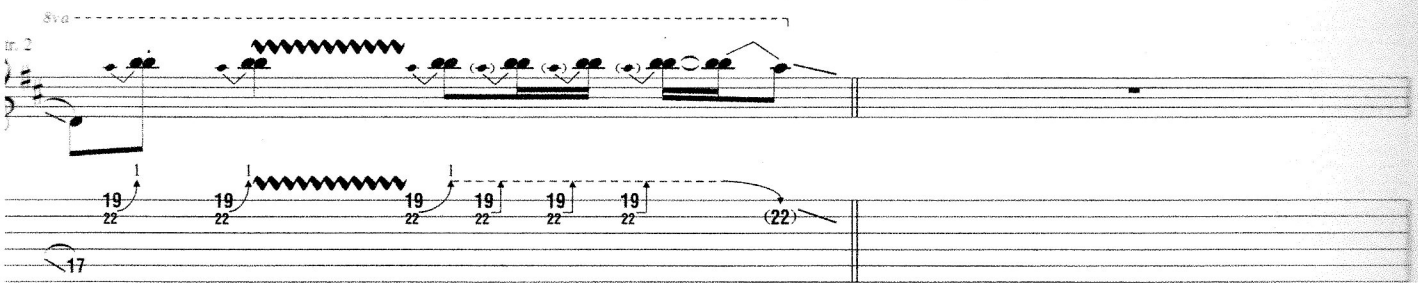
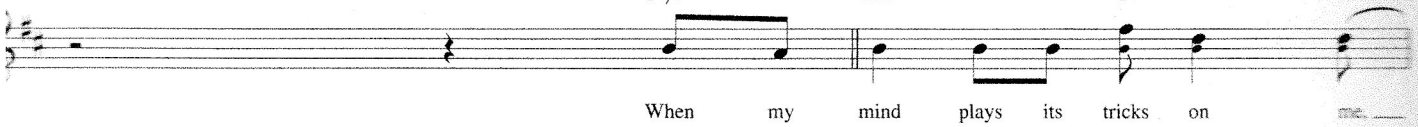
Gtr. 2 tacet

Em7

G5/F#

G5

A



Coda

Bkgd. Voc: w/ Voc. Fig. 1
Gtr. 1: w/ Riff A (1st 3 meas.)

D

Dsus4 D

A

F#7

Bm

Bm7/A

G5

Love goes on, you're still miles away and I miss you

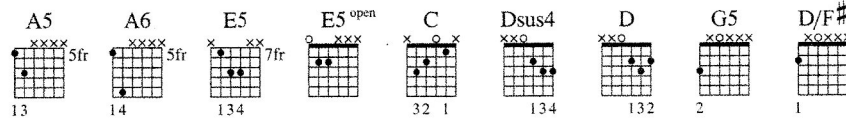
Gtr. 1

w/ pick & fingers
let ring - - - - -

let ring rit.

Look What the Cat Dragged In

Words and Music by Bobby Dall, Brett Michaels, Bruce Johansson and Rikki Rockett



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately fast Rock ♩ = 147

E5 F#5 E5 G5 E5 F#5 E5 F#5 G5 E5 F#5 E5

Rhy. Fig. 1

Gtr. 1 (dist.)

mf

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

TAB

0 0 2 0 0 4 0 0 5 0 0 4 0 0 4 5 0 0 2 0 0 4 0 0

G5 E5 F#5 E5 G5 D5 F#5 E5 G5 E5 F#5 E5 G5 D5 F#5 E5

Gtr. 2 (dist.)

mf

w/ bar grad. dive

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

-2 slack

0 2 2 4 5 4 5 0 2 2 4 0 2 2 4 0 0

End Rhy. Fig. 1

Gtr. 1

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

5 4 5 0 2 2 4 5 4 5 0 2 2 4 0 0

Verse

2nd time, Gtr. 3: w/ Fill 2

G5 E5 F#5 E5 G5 E5 E5 N.C.

1. I went to bed too late and got, uh, up too soon. ____
 2. No tell mo - tel, a ho - tel bed. ____

*Gtrs. 1 & 2

P.M. ----| P.M. ----| steady gliss.

*Composite arrangement

Fill 1
Gtr. 3 (dist.)

End Fill 1

P.M. ----| P.M. ----| mf P.S.

**Tap pick to strings.

Gtr. 3 tacet

E5 F#5 E5 G5 E5 F#5 E5 G5 D5 N.C.

My poor head's still spin - ning from, uh,
 If it was - n't for the sun - light I'd

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

P.M. ----| P.M. ----| P.M. ----| P.M. ----| steady gliss.

Gtrs. 1 & 2 tacet
 1st time, Gtr. 3: w/ Fill 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 F#5 E5 G5 E5 F#5 E5 G5 D5

too much booze. ____
 swear I was dead. ____

I got a
 I got a

Fill 2
 Gtr. 3

steady gliss.

14 (14) 7

C

trs. 1 & 2

§

To Coda 2

•

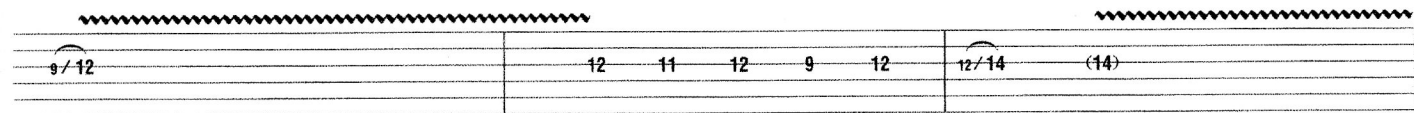
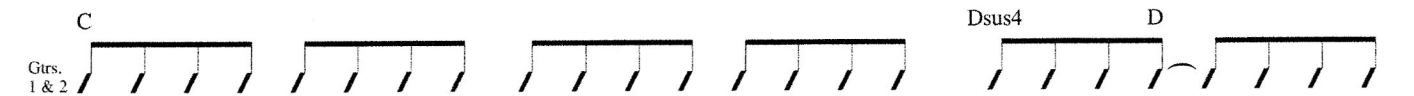
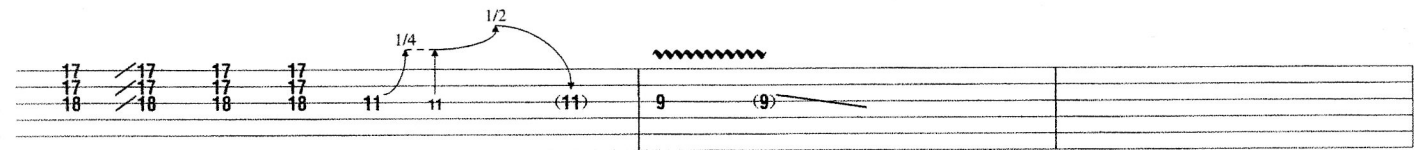
A6 A5

A6 A5

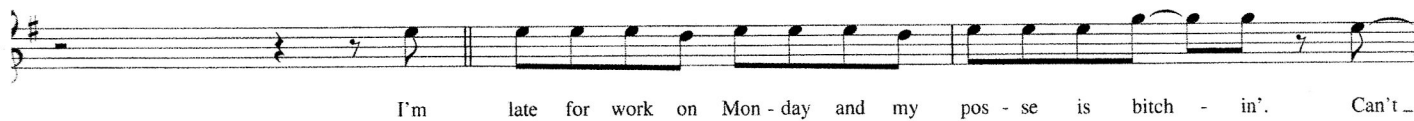
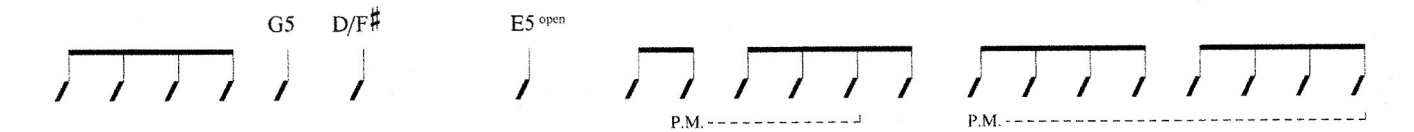
E5 open

Gtr. 2

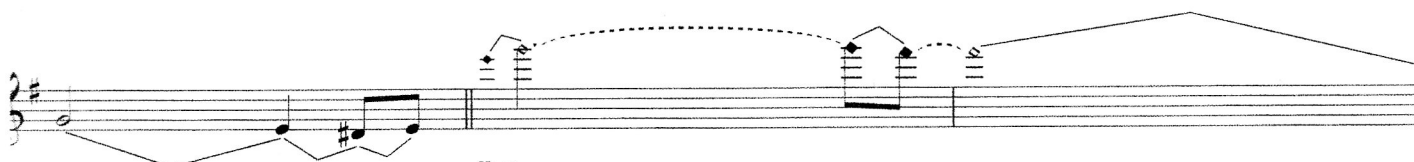
7



Bridge



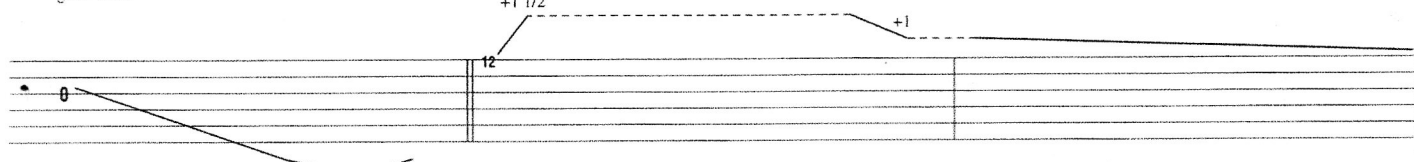
I'm late for work on Mon - day and my pos - se is bitch - in'. Can't _



w/ bar
grad. bend

Harm.
w/ bar

grad. dive



P.M. ----- P.M. -----

— get out of bed 'cause my head's still spin - ning. My head's in a rat's nest, I —

+1/2
(12) (12) -1

Gtr. 3 tacet

D.S.S. al Coda 2

G5 D/F#

P.M. ----- (cont. in notation)

— look like hell. — Half a - live or half dead, I just can't tell.

Gtrs. 1 & 2

(12) P.M. ----- P.M. -----

-2 -2 1/2

⊕ Coda 2

E5

D

G5

D/F#

* Voc. Fig. 1

End Voc. Fig. 1

in, ———— cat dragged

(Cat dragged in.)

Rhy. Fill 1

Gtrs. 1 & 2

P.M. -----

14 14 14 14 14 14 14 14 14 14 0 0 0

2 2 2 2 2 2 2 2 2 2 0 0 0

0 0 0 0 0 0 0 0 0 0 3 3 2

*Refers to downstemmed voc. only.

E5 D G5 D/F# E5 D

in, _____ cat dragged i - hi - hi - hin. _____

Rhy. Fig. 5 End Rhy. Fig. 5

P.M. ----- P.M. -----

G5 D/F# E5 G5 D/F#

Cat dragged in, out, _____ in, look what the cat dragged,

P.M. ----- P.M. ----- P.M. -----

Outro
Gtrs. 1 & 2: w/ Rhy. Fill 1

E5 D G5 D/F# E5 D

cat dragged in, _____

Bkgd. Voc.: w/ Voc. Fill 1 (till fade)
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (till fade)

G5 D/F# E5 D G5 D/F#

cat dragged in, _____ cat dragged

E5 D G5 D/F# E5 D

i - hi - hi - hin. Cat dragged in,

grad. bend

1/2 1

5 (5) 2 5 (5) 15 15 (15) 12 12 15 12 12 15 12 15 12

Begin fade

G5 D/F# E5 D

cat dragged in,

15 12 14 15 14 12 12 12 15 X X 12 14 12 12 12 12 15 12 15 12 14 11 X 13 12 14

G5 D/F# E5 D

cat dragged in,

14 17 17 17 15 15 17 15 15 19 17 15 17 15 15 19 17 15 17 15 15

Sva

G5 D/F# E5 D

cat dragged in,

17 15 15 19 17 15 17 15 16 15 16 15 16 14 12 14 12 11 (11) 12 11 12 11 12 14 11 0 16 14 12

Sva

loco

3

3

*String bumped with left hand.

G5 D/F# E5 D

cat dragged in, _____

w/ bar grad. bend

grad. bend 1/2 1

17 15 0 -1 -2 slack

G5 D/F# E5 D

cat dragged in, _____

3 0 3 0 3 0 3 0 3 0 5 0 5 0 3 0 3 0 3 0 5 0 5 0 3 0 5 0

G5 D/F# E5 D

cat dragged in, _____

3 0 3 0 2 0 2 0 2 0 0 0 1 2 0 0 0 0 4 7 10 10

G5 D/F# E5 D

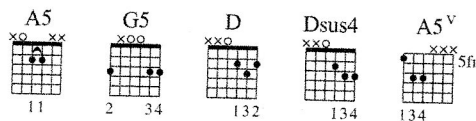
cat dragged in, _____

8va

12 14 15 17 17 15 13 13 15 15 13 12 15 12 15 12 15 14 15 12

Fade out

from *Open Up and Say... Ahh!*
Nothin' but a Good Time
 Words and Music by Bobby Dall, Brett Michaels, Bruce Johannesson and Rikki Rockett



Tune down 1/2 step:
 (low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderate Rock ♩ = 132

**A D/A A D/A A G A D/A A G5 D

Wo! Uh!

*Gtr. 1 (dist.) Riff A

mf

TAB

14	14	15	14	15	14	0	14	14	15	14	0	3	2
14	14	14	14	14	14	0	14	14	14	14	0	3	3
14	14	16	14	16	14	0	14	14	14	14	0	0	2
								14	14	14	16	0	0
								15	16	14	16	0	0
												3	2
												0	0
												0	0

*Doubled throughout

**Chord symbols reflect overall harmony.

A D/A A D/A A G A D/A A G5 D

Um, — yeah!

Ha ha ha ha!

TAB

0	0	14	15	14	15	14	0	14	14	15	14	0	3	2
0	0	14	14	14	14	14	0	14	14	14	14	0	3	3
0	0	14	16	14	16	14	0	14	14	14	14	0	0	2
			15	14	14	14	0	14	14	14	14	0	0	0
			16	14	16	14	0	14	14	14	14	0	0	0
									14	14	14	0	0	0
									15	16	14	0	0	0
												3	2	0
												0	0	0

G A D/A A D/A A G A D/A A G5 D

Hoo,

yeow!

Wo!

Ha ha ha, — yeah. —

End Riff A

TAB

0	0	14	15	14	15	14	0	14	14	15	14	0	3	2
0	0	14	14	14	14	14	0	14	14	14	14	0	3	3
0	0	14	16	14	16	14	0	14	14	14	14	0	0	2
			15	14	14	14	0	14	14	14	14	0	0	0
			16	14	16	14	0	14	14	14	14	0	0	0
									14	14	14	0	0	0
									15	16	14	0	0	0
												3	2	0
												0	0	0

A

D/A A D/A A G A

D/A A

G5

2. (dist.)

f

loco

P.H.

let ring

0 0 14 14 14 14 16 14 14 14 14 14 14 14 16 14 16 14 15

0 0 14 14 14 14 16 14 14 14 14 14 14 14 16 14 16 14 0

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 2/4 time and consists of 16 measures. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The score includes various musical notations such as chords, single notes, and rests. The guitar part features a mix of chords and single notes, with some measures containing multiple notes. The vocal part is a simple melody with some rests. The score is divided into two systems, with the first system containing measures 1-8 and the second system containing measures 9-16.

The musical score for 'The Wind' by Gustav Mahler, featuring a vocal line and a guitar accompaniment. The vocal line includes the lyrics 'let ring' and 'P.M. - |'. The guitar line is written in standard notation with fret numbers and includes techniques such as '15ma' (15th fret natural), 'loco' (loco playing), and 'P.H.' (palm mute). The guitar line also includes a section labeled 'A5' with a '15ma' marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment is in the bass clef, starting with a whole note G2, followed by a half note A2, and then a quarter note B2. The second system continues the vocal melody with a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment continues with a quarter note C3, a half note D3, and a quarter note E3. The score is written for a single voice and piano.

Verse

2nd time, Gtr. 2 tacet

A5

1st time, Gtr. 2 tacet

A

A

G5

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a double bar line. The second half of the system begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The system ends with a quarter note B4, a quarter note A4, and a quarter note G4.

Now lis - ten.

1. Not a dime, I can't, a pay my _____ rent, _____ I can
spend my mon - ey on _____ wom - en and wine. _____ but

The musical score consists of two systems. The top system features a treble clef and a key signature of one sharp (F#). It begins with a wavy line indicating a tremolo or rapid oscillation, followed by a series of notes. A bracket above the first few notes is labeled "15 ma". The bottom system features a bass clef and contains several measures, some of which are marked with a circled number "7".

[illegible]

D A5

bare - ly make it through the week. I could - n't tell you where I spent last night. Sat - ur - day night I'd like to I'm real sor - ry 'bout the

Gtr. 1

steady gliss.

A D/A A G5 D A

make my girl, but right now I can't, a, make ends meet, no. shape I'm in, I just, uh, like my fun ev - 'ry now and then. } I'm al - ways

Pre-Chorus

A D/A A D/A A D/A A G5 D

work - in', slav - in', ev - er - y day, got - ta get a break from the same

P.M.

Fill 1
Gtr. 2

1.

To Coda \oplus

A D/A A D/A A G5 D G/D D A5

- in' but a good time and it don't get bet - ter than this. ____

Rhy. Fill 1

2.

Gtr. 1: w/ Rhy. Fill 1

G/D D A5

2. Say I ____ get bet - ter than this. ____ You see I,

End Rhy. Fill 1

Gtr. 2

P.H. ----- 1 1

H.H.

(2) (2) (0) 9 (9) 6 9 7 7 7 (12) (7)

Bridge

Gtr. 2 tacet

A5 G5 D A5

Gtr. 1 *mp* (cont. in notation)

I raise a toast to all of us who are break - in' our backs ev - 'ry day. ____

Fill 3

Gtr. 3 (slight dist.)

End Fill 3

Gtr. 1

mf

A D/A A D/A A G5 D

A5

steady gliss.

A D/A A D/A A G5 D

8va

Interlude
 Gtr. 1: w/ Riff A
 Gtr. 2 tacet
 A D/A A D/A A G A

D Dsus4 D A A5

Gtr. 1

5 open

Hmm, — gui-tar!

D/A A G5 D A

1. 2.

D.S. al Coda

♩ Coda

A5

— get bet - ter than this. — Don't need noth -

A D/A A D/A A

G5

D

A5

- in' but a good — time, how can I — re - sist? — Ain't look - in' for noth -

8va

Gr. 2

P.H.

P.H.

steady gliss.

loco

9

(9)

15

(15)

14

14

16

16

(16)

14

16

A

D/A

A

D/A

A

G5

D

Dsus4

D

A

A5^v

⑤ open

Gr. 1

- in' but a good — time and it don't — get bet - ter than this. —

(16) (16) (16) (16) (16) (16) 17 17 14 16 14 (14) 8

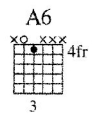
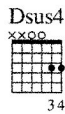
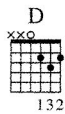
Free time

It don't get bet - ter, ba - by.

(8) 8 (8) 8 7 5 7 (7) 5 7 6 5 6 5 7 6 5 7 6 5 4 5 4 5 5 (5)

Ride the Wind

Words and Music by Bobby Dall, Brett Michaels, Bruce Johannesson and Rikki Rockett



Tune down 1/2 step:
(low to high) E-A-B-D-C-B-E

Intro

Moderate Rock ♩ = 136

Intro

Chords: D, Dsus4, D

Gtr. 1 (elec.)

mf w/ dist.

P.M. -- - P.M. -- - P.M. P.M. -- - P.M. -- - P.M. P.M. -- - P.M. -- - P.M.

TAB

7 7 7 8 8 7 7 7 7

0 0 0 0 0 0 0 0 0

Verse

Chords: Dsus4, D, Dsus4

1. Hearts of fire, oo, streets of stone.

Rhy. Fig. 1

P.M. -- - P.M. -- - P.M. P.M. -- - P.M. -- - P.M. P.M. -- - P.M. -- - P.M.

8 7 8 7 8 7 8 8 8

0 0 0 0 0 0 0 0 0

Chords: D, Dsus4, D

Mod - ern war - ri - ors

P.M. -- - P.M. -- - P.M. P.M. -- - P.M. P.H. -- - P.M. -- - P.M.

7 7 7 8 8 7 7 7 7

0 0 0 0 0 0 0 0 0

Pitch: F E

Dsus4 Bm(add4) Csus2

sad - dled on hors - es of chrome. _ Taste the wild. _

End Rhy. Fig. 1

P.M. --| P.M. --| let ring -----|

8 8 8 0 0 0 0 2 4 4 3 0 3 5 5 3 3 5 7

Gtr. 1: w/ Rhy. Fig. 1 D Dsus4 Gtr. 2: w/ Riff A (2 times) D

Lick the wind. _

Riff A

itr. 2 (elec.)

mf
w/ dist.
let ring -----|

10 10 10 10 10 10 10 7 8 10 8 10 8 10 8 10 8 10 7

Dsus4 D Dsus4

Like some-thing they nev - er saw be - fore, their jaws drop - ping to the floor.

Bm Csus2

Steel _ made of soul and sin. _

Pre-Chorus

Gtr. 2: w/ Riff A (2 times)

B5 A5

1. Reb - els born _
2. Here's to weath-ered eyes _

itr. 2

let ring -----| P.M.

10 10 10 10 10 10 10 7 8 10 8 10 8 10 8 10 7 10 10 7

Fill 1 End Fill 1

itr. 1

let ring -----| P.M. --| P.M.

2 4 4 3 4 4 3 3 5 5 3 3 5 X 4 4 4 4 4 4 2 2 2 2 2 2 0 0

* Voc. Fig. 1

End Voc. Fig. 1

touch the mid - night sun. _____

(Ride the wind, _____ nev - er com - ing back a - gain.)

End Riff B

11 12 10 11 9 12

End Rhy. Fig. 2

let ring -----| P.M. -----| P.M. --| P.M.

4 2 3 4 2 0 0 5 0 7 8 0 0 0 0 8 0 7 5 7 7 0 0 0 0 0 0 0 0

*Refers to upstemmed voc. only.

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B

Dsus2 D Dsus4 D Dsus2 D Bm A5 Gsus2

Ride the wind, _____ { 1., 3. nev - er com - ing back un - til I touch the mid - night sun." _____
2. I'm steel _____ made of soul and sin burn - ing till the night is _____ done." _____

To Coda 1 ⊕
To Coda 2 ⊕

3rd time, Bkgd. Voc.: w/ Voc. Fig. 1

G Gsus4 G Gsus2 G D Dsus4

Gtr. 3 (12-str. acous.) *mf*

Paint - ed flesh, _____

r. 1

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 3

P.M. -----| P.M. --| P.M. P.M. --| P.M. -----|

(5 8 8) 7 8 0 0 0 0 8 0 7 8 5 7 7 7 7 0 0 0 0 0 0 0 0

loy - al - ty, _____ hum - ble pride, _____

P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. --| P.M. P.H. -----|

Pitch: E D

D Dsus4 Gtr. 3 tacet Bm Csus2

just as far _____ as the eye could see. _____

End Rhy. Fig. 3

w/ dist. P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M. let ring -----|

Gtr. 1: w/ Rhy. Fig. 3 D Dsus4

Sto - ries told, _____ to a friend, _____

Riff C Gtr. 2 End Riff C

let ring -----|

Gtr. 2: w/ Riff C (2 times) D Dsus4 D

yeah, _____ of bat - tle scars _____ and lone -

ly bars and nights the rain would - n't end.

Dsus4 Gtrs. 1 & 2: w/ Fill 1 Bm Csus2

Coda 1

Guitar Solo

Gtr. 1: w/ Rhy. Fill 1

G Gsus2 G

Bm

A5

Gtr. 1

P.M.

Gtr. 4 (elec.)

f w/ dist.

Gtr. 5 (elec.)

mf w/ dist.

Rhy. Fig. 4

A6

A5

G5

P.M.

P.M.

(17)

(17)

15

(15)

15

14

16

14

17

15

14

16

8va

loco

(14)

21

(21)

19

(19)

16

14

17

16

14

17

P.M. P.M. ---

8va

loco

3

14 17 15 14 15 14 17 15 22 22 22 (22) (22) 22 22 (22) 12

15 14 16 14 17 15 14 19 19 19 (19) (19) 19 19 (19) 15

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

A6

A5

G5

P.S.

(12) (12) 11 11

19 19 X 19 19 19 19 19 19 19 15 15 15 15
16 16 X 16 16 16 16 16 16 16 12 12 12 12

P.S.

(15) (15) 15

19 19 X 19 19 19 19 19 19 19 15 15 15 15
16 16 X 16 16 16 16 16 16 16 12 12 12 12

Bm

Gtr. 5 tacet

A5

*Gtrs. 4 & 5

Gtr. 4

15 12 12 12 12 12 12 10 10 10 12
12 9 9 9 9 9 9 7 7 7 9

7 10 7 9 7 7 10

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a piano introduction, a main melody, and a guitar solo. The key signature is B minor (Bm) and the time signature is 4/4. The score includes various musical notations such as chords, arpeggios, and fingerings. The guitar solo is marked with "P.H." (Pitch Bend) and "1 1/2" (bend amount). The score ends with a double bar line and a final chord.

3tr. 1

A6

A5

G5

8va

(12)

(12)

10

11

19

22

19

19

22

19

19

22

19

19

22

19

19

22

19

19

22

Pitch: F#

Interlude
D

The musical score for Interlude D consists of two systems. The first system features a piano part on a grand staff with a treble and bass clef, and a guitar part on a single staff. The piano part begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 2-measure rest. The guitar part begins with a 7-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 2-measure rest. The second system continues the piano part with a series of eighth and sixteenth notes, and the guitar part with a series of eighth and sixteenth notes. The score is written in 2/4 time and is in the key of D major.

5

Riff D

P.M. -----

The image shows a musical score for a guitar riff. The top staff is a standard five-line musical staff with a key signature of one sharp (F#) and a common time signature (C). The riff is labeled 'Riff D' and consists of a sequence of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bottom staff is a guitar-specific staff with a dashed line indicating the pickup position. The fret numbers for the riff are: 0, 7, 7, 7, 7, 5, 0.

A/C#
8va 7Gtr. 4 tacet
C

G6/B

22

8va 7

loco

P.H.

P.M.

End Riff D

Gtr. 1: w/ Riff D
D

A/C#

C

G6/B

Of

Bridge**Half-time feel**

Gtr. 1: w/ Riff D (2 times)

D

A/C#

C

G6/B

all the truths _ and lies _ and sto - ries of rid - ers in _ the sky, _

D.S.S. al Coda 2
End half-time feel

D

A/C#

C

G6/B

on - ly the brav - est try, _ where ea - gles and an - gels dare to fly. _

Coda 2

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)
Gtr. 2: w/ Riff B (1st 2 meas.)

G

Gsus2 G

Dsus2

D

Dsus4

D

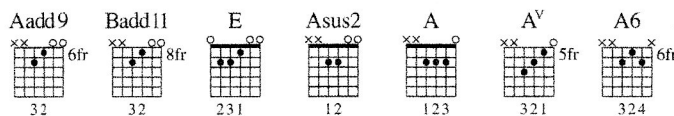
Dsus2 D

Ride the wind, _ nev - er com - ing back un - til I

[illegible]

Something to Believe In

Words and Music by Bobby Dall, Brett Michaels, Bruce Johansson and Rikki Rockett



Tune down 1/2 step
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately slow Rock $\text{♩} = 68$ ($\text{♩} = \text{♩}^{\text{3}}_2$)

Gr. 1** *E** **Riff A** **A/E**

mf
w/ fingers
let ring throughout

TAB

0 0 2 5 4 0 0 2 | 2 2 2 2 2 2 0

*Piano arr. for gtr.

**Chord symbols reflect implied harmony.

E **A/E**

0 2 1 7 9 0 0 0 2 | 2 2 2 2 2 2 0

Emaj7 **F#m7/E** **Emaj7** **A/E**

1. Well, I

End Riff A

4 4 2 2 4 4 | 5 6 7 0

Verse

Gr. 1: w/ Riff A

E **A/E**

see him on the T - V preach-ing 'bout the "Prom-ised Lands." - He

1, 2

tells me, "Be - lieve in Je - sus." Steals the mon - ey from — my hands. —

Emaj7 F#m7/E Emaj7

Some say he — was a good — man. Lord I think — he sinned, —

A/E

— yeah, — yeah. —

itr. 2 (elec.)

* *mf*
w/ dist. 1
1/2
12

itr. 1

1 5
6
7
7

itr. 3 (12-str. acous.)

mf

2 4 2 4 2 4

**Played as straight sixteenth-notes.

itr. 4 (elec. sitar)

mf

2 4 2 4 2 4

***Played as straight sixteenth-notes.

Verse

Gtrs. 1 & 2 tacet

Gtr. 4 tacet

E

*F#m11/E

Twen - ty - two years of men - tal tears

cries a su - i - ci - dal Vi - et - nam

vet, — who fought a

Gtr. 3 Rhy. Fig. 1

End Rhy. Fig. 1

let ring throughout

Gtr. 4

*Bass plays E.

Gtr. 3: w/ Rhy. Fig. 1 (3 times)

E

F#m11/E

los - ing war — on a for - eign shore — to find his coun - try did - n't, uh, want him back. —

Their

Gtr. 2 tacet

E

F#m11/E

bul - lets took his best friends in Sai - gon. Our law - yers took his wife, — his kids, — no re - grets. — In a

Gtr. 2

12

(12)

E

F#m11/E

time I don't re - mem - ber

in a war — he can't for - get. —

He cried, "For -

Pre-Chorus

E F#m11 E/G#

give me for what I've done there 'cause I nev - er meant the things I did." _

Gtr. 3 Rhy. Fig. 2

(cont. in slashes)

Aadd9

End Rhy. Fig. 2

Gtr. 3

And give me some - thing to be -

Gtr. 2

12 (12)

Chorus

Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E F#m11/E

lieve in, if there's a Lord a - bove. _ Uh, give me some-thing to be -

Gtr. 5 (elec.) Rhy. Fig. 3

mf
w/ dist.
let ring

let ring

End Rhy. Fig. 3

Gtr. 5: w/ Rhy. Fig. 3

E F#m11/E

lieve in. Oh, Lord, a - rise. 2. My

E

F#m11/E

best friend died a lone - ly man in some Palm Springs, a, ho - tel room. — I

Gtr. 2

Guitar 2 part with fret numbers 12, 9, 12, 9, 11, 9 and volume swell markings.

*Vol. swells

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 5

Guitar 5 part showing rhythmic figures (Rhy. Fig. 4) and fret numbers (0, 1, 2, 3, 4, 5).

Gtr. 5: w/ Rhy. Fig. 4 (3 times)

E

F#m11/E

got the call — last Christ - mas Eve — and they told me the news. — I

Gtr. 2

Guitar 2 part with fret numbers 9 and 10, and volume swell markings.

E

F#m11/E

tried all night not to break down and cry — as the tears rolled down my face. — I

Guitar 2 part with fret number 9 and volume swell markings.

E F#m11/E

felt so cold and emp - ty like a lost soul out of place. — And the

Pre-Chorus

Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.)

E F#m11/E E/G#

mir - ror, mir - ror on the wall sees me smile, it fades a - gain. —

Gtr. 5 Rhy. Fig. 5

let ring (cont. in slashes)

0 0 0 0 0 0
0 0 0 0 0 0
1 1 2 4 4 6
2 4 4 6 6
6 0

Aadd9

Gtr. 5

End Rhy. Fig. 5

And give me some - thing to be -

Gtr. 3 Rhy. Fill 1

End Rhy. Fill 1

0 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7

Chorus

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 5: w/ Rhy. Fig. 4 (2 times)

E F#m11/E

lieve in if there's a Lord a - bove. — Uh, give me some-thing to be -

Voc. Fig. 1

(Uh, give me some-thing to be - lieve in. —)

lieve in, yeah. — Oh, — Lord, a - rise. — Some-times I

End Voc. Fig. 1

Uh, give me some-thing to be - lieve in.) —

Gtr. 3: w/ Rhy. Fig. 2
Gtr. 5: w/ Rhy. Fig. 5

E F#m11/E E/G#

wish to God — I did - n't know now — things I did - n't know then. —

Aadd9

Road, you got - ta take me home. —

Guitar Solo

Badd11 Aadd9

*Gtrs. 3 & 5

Gtr. 2

f w/ bar P.H.

*Composite arrangement

-3 1/2

Pitch: F G F

Badd11 Aadd9

(9) (9)

14 (14) 14 (14) 14 (14)

17 17 19 17 14 14 16/17 14

16

E Asus2 A Asus2 A^v A6 A^v

16 (16) 16 16 16 (16) 16 (16) 16 17 19 19 (19) 12 14 10 12 10 (10) 14

w/ bar -1

E

(14) (14) 12 (12) 0 12 9 12 9 9 12 12 9 12 9 9 12

*Straight sixteenth-rest.

Asus2 A Asus2 A^v A6 A^v

12 9 12 9 12 9 12 9 11 9 9 11 9 11 9 7 9 7 9 7 9 7 9

Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.)
Gtr. 5: w/ Rhy. Fig. 5

E F#m11

7 7 9 7 9 11 9 11 9 11 13 12 14 12 14 14 (14) 12 14

E/G#

12 13 12 14 12 14 14 14 (14) 12 14 14 14 12

Verse

Gtr. 1: w/ Riff A (1st 4 meas.)

Gtrs. 2 & 3 tacet

E

Aadd9

Gtr. 3



3. I drive by the home-less sleep-ing on a cold, dark street, — like

Gtr. 2

14 14 (14) 12 14 14 12

1/2

w/ bar

16

(16)

-1

-2

A/E

E

bod - ies in an o - pen grave. —

Un - der - neath the bro - ken, old ne - on sign, — used —

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 5: w/ Rhy. Fig. 3 (2 times)

A/E

E

— to read, "Je - sus saves."

A mile — a - way — lived the rich — folk and I

F#m11/E

E

see how they're liv - in' it up. —

Uh, while the poor, they eat from hand — to mouth. — Rich

Pre-Chorus

Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.)

Gtr. 5: w/ Rhy. Fig. 5

F#m11/E

E

F#m11/E

drink - in' from the gold - en cup. —

And it just makes — me won - der why so man - y lose —

Gtr. 3: w/ Rhy. Fill 1

E/G#

Aadd9

— and so — few win. —

Hah! Give me some-thing to be -

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
Gtr. 3: w/ Rhy. Fig. 1 (6 times)
Gtr. 5: w/ Rhy. Fig. 3 (6 times)

E

F#m11/E

lieve in.

Uh, give me some-thing to be -

 $8va$

mf

1 hold bend

E

F#m11/E

lieve in,

if there's a Lord a - bove. _

Uh, give me some-thing to be -

 δva

E

F#m11/E

lieve in.

Oh, Lord,

a - rise. — I'll give you some-thing to be -

Voc. Fig. 2

End Voc. Fig. 2

(You take the high __ road and I'll __ take the low __ road.)

 δva
$$(24) \quad \overset{\nabla}{(24)} \quad 24$$

21 19 17 19 17 16 17 16

~~17~~ ~~19~~ ~~17~~

1

19

—19—

E

F#m11/E

lieve in. Oh, Lord, a - rise. — Uh, give me some - thing to be -

8va —

3

19 19 (19) 17 21 19 19 19 19 (19) 17 19 (19) 17 18 17

hold bend

E

F#m11/E

lieve in. Oh, Lord, a - rise. — Uh, give me some-thing to be -

8va —

loco

3

(17) 10 12 (12) 12 10 9 10 9 9 10 9 10 9

E

F#m11/E

lieve in. Oh, Lord, a - rise. — Yeah, some-

3

3

17 16 16 16 (16) 16 14 12 9 10 9 11 9 11 (11)

E F#m11 E/G#

times I wish ___ I did - n't know now ___ things I did - n't know then, _

Outro

Gtr. 1: w/ Riff A (last 2 meas.) Gtr. 2 tacet

Aadd9 Emaj7 F#m7/E Emaj7

Spoken: yeah.

Free time

Aadd9

Gtr. 3 { } (cont. in notation)

Gtr. 1 tacet

And give me some-thing to be - lieve in, yeah, _ yeah. _

itr. 1

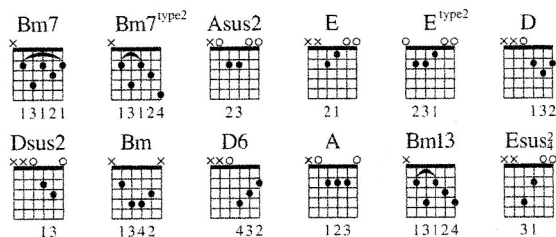
Gtr. 3

let ring

from *Native Tongue*

Stand

Words and Music by Richie Kotzen, Bobby Dall, Brett Michaels and Rikki Rockett



Gtrs. 1-3 & 5-8: Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Gtr. 4: Open E tuning, down 1/2 step:
(low to high) E♭-B♭-E♭-G♭-B♭-E♭

Intro

Moderately slow Rock ♩ = 98

***E

Dadd9

Asus2

*Gtr. 1

mf

H.H.

let ring -----|

9 (21)	12	16	16	16	12	12	12	15	11	15	15	15	14	14	14	12
		12	12	12	12			11	11	11	11	11	14	14	14	

*Mandolin arr. for gtr.

Riff A

End Riff A

Gtr. 3 (elec. sitar)

mf

let ring -----|

0	2	4	6	5	4	2	3	0
0	2	4	6	5	4	2	3	0

**Gtr. 2 (acous.)

mf

let ring throughout

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

**Doubled throughout

***Chord symbols reflect basic harmony.

1. We all

let ring -----

Rhy. Fig. 1

End Rhy. Fig. 1

§ Verse

Gtr. 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 3: w/ Riff A (3 times)
2nd time, Gtrs. 5 & 6: w/ Rhy. Fig. 4 (3 times)

2nd time, Gtrs. 5 & 6: w/ Rhy. Fig. 4 (5 times)

E

Dadd9 Asus2

car - ry the cross _____ and speak what we're taught. _____
press your self _____ in the face of change. _____ Re -

let ring -----

(12) 16 16 16 14 12 12 10 10 10 10 9 9 9 9 9 9 9 9 9 9 10 12
12 12 12 12 12 12 7 7 7 7 9 9 9 9 9 9 9 9 9 9 10 12
9 9

Riff B **End Riff B**

4 (elec.)

mf

w/ clean tone & slide

6 12 12 12 10 12 10 12 10 10 10 10 5 5

Cap. 11 in Part 2 (5 times)

E

Dadd9

Asus2



Lies and mon - ey be - come the white man's - god. We've
press your - self you'll sure - ly seal your fate. You got - ta



12 12 12 16 16 16 16 14 14 12 12 15 15 15 15 14 14 12 14 12 14 12

To Coda 1

E

Dadd9

Asus2



burned all our bridg - es to one too man - y times.
look in - side to an - swer



let ring -----

(12) 12 12 16 16 16 16 14 12 12 15 15 15 15 15 14 14 14 14 14 14 12

Pre-Chorus

Gtr. 1 tacet

Bm7

Bm7^{type2}

Asus2

E

Asus2

End Rhy. 1

Rhy. Fig. 2

Gtr. 2



The time has come now to draw the line. You know you've got to



7

9



16

5

Rhy. Fig. 3

D

uh,

Voc. Fig. 1

stand.

Riff C

```
let ring -----|
```

[illegible]

Asus2	G [#]	F [#]	E ^{type2}
	⑥	⑥	
	4fr	2fr	

End Rhy. Fig. 3

stand _____ for what you believe. _____ You know you've got to

End Voc. Fig. 1

What you be - lieve, oo.) _____

End Riff C

 $\text{let ring} \dashv \dashv$

let ring 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2

17	17	17	17	17	17	17	17	17	17	16	14	12	14	12	12	12	16	16	12	16	16	12	16	16	12	16
X	X	X	X	X	X	X	X	X	X	X																
14	14	14	14	14	14	14	14	14	14	14			12	12			12	12		12	12		12	12		12

Bkgd. Voc.: w/ Voc. Fig. 1 (1st 2 meas.)

Gtr. 1: w/ Riff C

Gtr. 2: w/ Rhy. Fig. 3 (1st 3 meas.)

E

Bm7

D

Asus2

E

uh, stand, __ for what you be - lieve. __

Dsus2

Asus2

Oo, — you've got to (Oo.) —

let ring —

Rhy. Fill 1

End Rhy. Fill 1

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 3: w/ Riff A

Gur. 2 tacet

N.C.

E

Dadd 9

Asus2

N.C.

stand — for what you be - lieve.

Ho, — right, al - right.

Rhy. Fig. 4

End Rhy. Fig.

Gtrs. 5 & 6 (elec.)

mf
w/ slight dist.
steady gliss.

let ring — — — — — let ring — — — — —

17

D.S. al Coda

E

Dsus2

Asus2

Musical score for the song "Oo, you got-ta lis-ten now." The score includes a guitar part (Gtr. 2) with a melodic line and a bass line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Oo, you got-ta lis-ten now." and "2. Ex". The score also includes a section labeled "let ring" with a dashed line and a 4/4 time signature. The bottom of the score shows a fretboard diagram with fingerings (0, 1, 2, 3, 4) and a 4/4 time signature.

2nd time, Gtr. 7 tacet

Bm7

D

— You know you've got to stand, — stand, — uh,

Gtr. 7

w/ clean tone

4/11 11 11 11 9 7 11 9 11 9

Rhy. Fig. 5

Gtrs. 5 & 6

let ring -----

let ring -----

To Coda 2

1st time, Gtr. 2: w/ Rhy. Fill 1
2nd time, Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1 3/4 times)
2nd time, Gtr. 7 tacet

Asus2

E

Dsus2

Asus2

stand for what you be - lieve. —

1. Mm, — stand, — uh,
2. You know you got to

(Stand for what you be - lieve.) —

let ring -----

4/9 6 9 7 6 9/11 9 11/13 12

End Rhy. Fig. 5

let ring -----

3
2
0
0

3
2
0
0

2
2
0
0

4

2

2
2
0
0

3
2
0
0

3
2
0
0

0

4

0

2
2
0
0

[illegible]

Guitar Solo

Bm13

Bm7

Dsus2

Asus2

E

Gtr. 8 (elec.)

mf
w/ slight dist.

P.M. - 4

Gtrs. 5 & 6

Gtr. 2

Esus4

E

Bm13

P.M. - 4

let ring -

Rhy. Fig. 6A

End Rhy. Fig. 6A

Rhy. Fig. 6

End Rhy. Fig.

(cont. in slash)

tr. 5 & 6

The musical score for strings 5 and 6 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a whole note chord of F#4 and C#5. This is followed by a half note chord of F#4 and C#5. Then, there is a quarter note chord of F#4 and C#5, followed by a quarter note chord of F#4 and C#5. A tritone interval (F#4 and C#5) is marked with a bracket. This is followed by a quarter note chord of F#4 and C#5, then a quarter note chord of F#4 and C#5. A tritone interval (F#4 and C#5) is marked with a bracket. This is followed by a quarter note chord of F#4 and C#5, then a quarter note chord of F#4 and C#5. A tritone interval (F#4 and C#5) is marked with a bracket. This is followed by a quarter note chord of F#4 and C#5, then a quarter note chord of F#4 and C#5. A tritone interval (F#4 and C#5) is marked with a bracket. The bottom staff is a bass clef with a key signature of one sharp (F#). It begins with a whole note chord of F#2 and C#3. This is followed by a half note chord of F#2 and C#3. Then, there is a quarter note chord of F#2 and C#3, followed by a quarter note chord of F#2 and C#3. A tritone interval (F#2 and C#3) is marked with a bracket. This is followed by a quarter note chord of F#2 and C#3, then a quarter note chord of F#2 and C#3. A tritone interval (F#2 and C#3) is marked with a bracket. This is followed by a quarter note chord of F#2 and C#3, then a quarter note chord of F#2 and C#3. A tritone interval (F#2 and C#3) is marked with a bracket. This is followed by a quarter note chord of F#2 and C#3, then a quarter note chord of F#2 and C#3. A tritone interval (F#2 and C#3) is marked with a bracket.

7

9 9 8 9 12 12 12 9 12 14 12 9 12 12 9 12 9 12 9 12 9 11 12 11 9 11 11 11 9 10

D.S.S. al Coda

Asus2

You know you've got to

5 16 12 12 12 13 14 14 13

7 9 (9) 17

⊕ Coda 2

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

E

Bm7

D

stand, _____

stand, _____

uh,

Voc. Fig. 2

End Voc. 1

(Ev - 'ry - bod - y come on.

Ev - 'ry - bod - y come on.

Asus2

E

stand ____ for what you be - lieve ____ Soul ____ help. I say

(Oo, ____ yeah, ____ you know you've got to.

Voc. Fill 1 End Voc. Fill 1

(Get up.

Bm7

D

stand, ____ stand, ____

Oh, yeah, ____

Why, ____ oh, stand, oh, ____

Bkgd. Voc.: w/ Voc. Fill 1

Asus2

E

stand ____ for what you be - lieve. ____

oh, yeah, ____ no, ____ yeah.) ____

Oh, yeah, ____ oo, yeah, ____ yeah, ____ yeah.) ____

rs. 5 & 6

(3 2 0) 3 2 0 2 0 4 2 0

E

D

E

Bm7

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The key signature is D major (two sharps). The melody includes a "P.M." (Palm Mute) instruction and a "Bm7" (Baritone 7) instruction. The bass line includes a "let ring" instruction. The score is divided into two systems by a double bar line.

D

D6

D

E

Asus2

E

yes, _____ you do, _____ oo.

P.H.

let ring ---

P.M. P.M.

Bm7 D5

You know _____ you need to take _____ a stand _____

3

1

1/2

A

E

you can. Oo.

let ring -

Bkgd. Voc.: w/ Voc. Fill 2 (2 times)

Bm7

D

I said, oh, I said, Oh, come on, yeah, hey,

let ring -

A

E

E7

[illegible]

Bkgd. Voc.: w/ Voc. Fill 2 (2 times)

E

Bm7

D

[illegible]

A E

(Stand for what you be - lieve.)

let ring - - -

Detailed description: This block contains the first system of a musical score. It features a vocal line with lyrics "(Stand for what you be - lieve.)" and a guitar line with various techniques. The guitar line includes a triplet of 15s, a 1/2 note, and a 3-measure rest. The fret numbers 15, 12, and 15 are indicated. The guitar line also includes a triplet of 15s and a 1/2 note. The fret numbers 15, 12, and 15 are indicated. The guitar line also includes a triplet of 15s and a 1/2 note. The fret numbers 15, 12, and 15 are indicated.

Outro

Gtr. 2 w/ Rhy. Fig. 1 (1 1/2 times)
 Gtr. 3 w/ Riff A (2 times)
 Gtr. 4 w/ Riff B
 Gtrs. 7 & 8 tacet

E Dadd9 Asus2

rake - - -

Detailed description: This block contains the second system of the musical score. It features a guitar line with various techniques. The guitar line includes a triplet of 15s, a 1/2 note, and a 3-measure rest. The fret numbers 15, 12, and 15 are indicated. The guitar line also includes a triplet of 15s and a 1/2 note. The fret numbers 15, 12, and 15 are indicated. The guitar line also includes a triplet of 15s and a 1/2 note. The fret numbers 15, 12, and 15 are indicated.

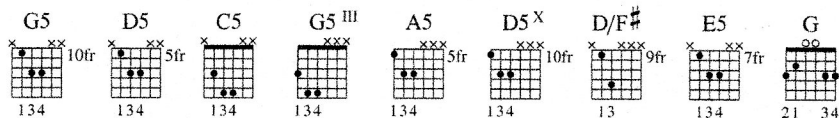
E Dadd9 Asus2

Gtr. 1 Gtr. 2 Gtr. 1 Gtr. 7
divisi

Detailed description: This block contains the third system of the musical score. It features a guitar line with various techniques. The guitar line includes a triplet of 15s, a 1/2 note, and a 3-measure rest. The fret numbers 15, 12, and 15 are indicated. The guitar line also includes a triplet of 15s and a 1/2 note. The fret numbers 15, 12, and 15 are indicated. The guitar line also includes a triplet of 15s and a 1/2 note. The fret numbers 15, 12, and 15 are indicated.

Talk Dirty to Me

Words and Music by Bobby Dall, Brett Michaels, Bruce Johannessson and Rikki Rockett



Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderate Rock ♩ = 160

C5

D5

F#5 G5

F#5 G5

F#5 G5

Rhy. Fig. 1

End Rhy. Fig.

Gtr. 1 (dist.)

mf

T
A
B

C5

D5

F#5 G5

F#5 G5

F#5 G5

Gtrs. 1 & 2 (dist.)

mf

(Gtr. 1, cont. in slashes)

G5

Gtr. 1

P.S.

(cont. in notation)

1. You know I

Gtr. 3 (dist.)

f

P.S.

Gtr. 2

12
12
10

Verse

Gtr. 3 tacet

G5

nev - er, I nev - er seen you look so good, — you nev - er act the way you should, —

itrs. 1 & 2

D5

uh, but I like — it. And I

Mrs. 1 & 2

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with a treble clef. Below the staff, there are two lines of lyrics: "P.M. -----" and "P.M. -----". The second system shows the continuation of the melody on a single staff. Below the staff, there are two lines of lyrics: "P.M. -----" and "P.M. -----". The score is presented in a clear, black-and-white format.

C5

know you like it too, — the

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with notes beamed in groups of four and six. Below the staff, the lyrics 'P.M.' are written, followed by a dashed line indicating the continuation of the melody. The second system continues the melody on a similar staff, also with beamed notes and a 'P.M.' label below. The third system shows the bass line, with notes beamed in groups of four and six, and a 'P.M.' label below. The fourth system continues the bass line on a similar staff, also with beamed notes and a 'P.M.' label below.

C/D D C5

And I know you can - not wait, — uh,

End Fill 1

P.M. --- P.M. P.M. --- P.M. --- P.M. --- P.M. ---

D5 G5 D5

wait to see me too. — I got - ta touch — you. 'Cause,

P.M. --- P.M. --- P.M. ---

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times) 1st time, Gtr. 3 tacet
2nd time, Gtr. 3 tacet

C5 D5 F#5 G5 F#5 G5

ba - by, we'll — be at the drive - in, — in the old —

Fill 2 End Fill 2 -4 1/2

Gtr. 3 Harm. w/ bar -4 1/2

Gtrs. 1 & 2 P.M. ---

F#5 G5 C5 D5 F#5 G5 F#5 G5 F#5 G5

— man's Ford, — be-hind the bush - es, — uh, till I'm scream - in' for more. —

C5 D5 Em C5

Down the base - ment, — lock the cel - lar door, — and

Gtrs. 1 & 2

To Coda ⊕

A5 D5 N.C. F#5 G5 F#5 G5

ba - by, — talk dirt - y to me. — 3. You know I

Verse G5

call you, I call — you on the tel - e - phone, — I'm on - ly hop - in' that you're home —

P.M. -----| P.M. -----| P.M. -----| P.M. -| P.M.

D5 Gtr. 1: w/ Fill 1 D C/D D C/D D

— so I can hear — you when you

Gtr. 2

P.M. -----| P.M. -----|

say those words to me — and whis - per so — soft - ly. —

Gtrs. 1 & 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

G5 D5 Gtr. 3: w/ Fill 2 *D.S. al Coda*

— I've got - ta hear — you. 'Cause, ba - by, we'll — be

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

⊕ Coda

F#5 G5 F#5 G5 F#5 G5 D5 D5

Gtrs. 1 & 2

— C. C., pick up that gui - tar and, uh, talk to me, yea!

Gtr. 3

* P.M. ————— steady gliss.
(cont. in slashes)

* Gradually lift P.M.

Guitar Solo

C5 G5 III End Rhy. Fig. 2

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. - - - P.M. P.M. P.M. - - - P.M. P.M.

let ring —————

C5

P.M.

P.M.

5 5 3 4 2 0 0 0 5

D5

P.M.

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2
C5

7 7 7 7 8 8 8 10 11 10 11 10 11 10 12 0 10 8 10 8 8 10 8 8

G5

10 8 10 8 10 0 3 2 0 4 2 0 4 2 0 4 2 0 3 2 0 3 0

A5

Gtrs. 1 & 2

P.M.

D5^x

Gtrs. 1 & 2: w/ Rhy. Fig. 2
G5

7 7 9 9 10 10 11 11 12 14 (14) 12 14 (14) 12 12 15 15 15 15

Gtr. 3 tacet
C5

D5

'Cause, ba - by, we'll ____ be at the drive - in, ____

Gtrs. 1 & 2

15

F#5 G5

F#5 G5

F#5 G5

F#5 G5

F#5 G5

F#5 G5

A5 D5 G5 D/F# E5

Gtrs. 1 & 2

ba - by, — talk dirt - y to me, — yeah.. — And,

Gtr. 3

P.M. P.M. - - (cont. in slashes)

steady gliss.

(19)

11.

C5 D5 N.C. F#5 G5 F#5 G5

ba - by. _____ talk dirt - y to me.

Gtrs. 1 & 2

F#5 G5 N.C. F#5 G5 F#5 G5 F#5 G5 N.C.

Uh. Woo. _____

(cont. in slashes)

Free time

G

Gtrs. 1 & 2

Gtr. 3

That's the

8va -

grad bend

2

way I like it, ba - by. Ooh. yeah.

8va -

loco

w/ bar grad. bend

18

0

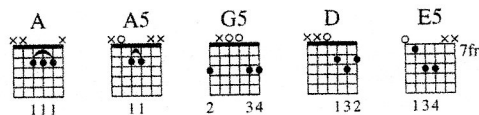
-3 1/2

slack

-1 1/2

Unskinny Bop

Words and Music by Bobby Dall, Brett Michaels, Bruce Johansson and Rikki Rockett



Tune down 1/2 step:
(low to high) E>A>D>G>B>E♭

Intro

Moderate Rock ♩ = 92 (♩ = ♩)

(Drums) (Drums & Bass) 3 Gtr. 1 (dist.)

f w/ bar grad. bend Harm. grad. bend +1/2

slack slack -2 Pitch: E

*Chord symbols reflect overall harmony.

Gtr. 1 tacet

Riff A

Dsus4/A

D/A

End Riff A

**Gtr. 2 (dist.)

mf

3 6

2 3 4 2 4 2 4 2 0 4 2 0 2 3 3 3

**Two gtrs. arr. for one.

A5

Dsus4/A

D

1. Uh,

3 6

2 3 4 2 4 2 4 2 0 4 2 0 2 3 3 3

Verse

Gtr. 2: w/ Riff A (3 1/2 times)

A5

Dsus4/A D/A

A5

what's got-ten you so jump - y? Why can't you sit still, yeah?

Dsus4/A D/A A5

Like gas - o - line you want to pump me

Dsus4/A D/A A5

and leave me when you get your fill, yeah.

Pre-Chorus

Dsus4/A D/A E5 G5

Ev - 'ry time I touch you, uh, you get hot.

3tr. 2

Ev - 'ry time I touch you, uh, you get hot.

2nd time, Gtr. 1: w/ Fill 1

E5 G5 E5 G5

I want to make love, you nev - er stop. Come up for air, you pull me to the floor.

P.M. P.H.

I want to make love, you nev - er stop. Come up for air, you pull me to the floor.

Fill 1

Gtr. 1

15ma

loco

P.H.

5 17 19 17 19

Pitch: F

I want to make love, you nev - er stop. Come up for air, you pull me to the floor.

Chorus

E5

G5

A

What's been go - ing on — in that head of yours? —

Just

Voc. Fig. 1

(Un - skin - ny bop,

Gtr. 2

Riff B

P.M.

P.M.

P.H.

Pitch: D

*Gtr. 3

Riff B1

*Kybd. arr. for gtr.

Gtr. 3: w/ Riff B1 (2 times)

A

G5

D

blows me a - way, — yeah.

oo. —

Un - skin - ny bop, bop.

End Riff B

P.H. — — — — —

Pitch: A B A

End Riff B1

mf

G5 D A

All night and day, _____ yeah. _____ She _____

oo. _____ Un - skin - ny bop, bop, bop, bop.

Gtr. 2

15ma - - - - - loco

P.H. P.H.

Pitch: G# F#

To Coda 2 \oplus To Coda 1 \oplus

G5 D E5

_____ just loves to play, _____ yeah. Un - skin - ny bop, no - thing more to say. _____

End Voc. Fig. 1

oo.) _____

loco

let ring - - - - -

Verse

Gtr. 2: w/ Riff A (4 times)

A

F#5 E5 G5 E5 G#5 E5 A5

2. Look at me _____ so fun - ny.

Rhy. Fig. 1

Gtr. 4 (slight dist.)

mf

D/A A D5 A5

do ya. That ain't love writ - ten

D/A A D5 A5

on your face. Well, hon - ey, I can see right

A7(no3rd)/G E5 E6 E5 E6 E7

through ya. Yeah, who's rid - ing who at the end of the race.

F#5 E5 G5 E5 G#5 E5 A5

Guitar Solo
A5
Rhy. Fig. 2

Gtr. 2
Gtr. 1 8va -

(cont. in slashes) P.H. loco

0 2 0 3 0 4 0 5

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)
 A5
 G5
 D
 w/ bar
 w/ bar
 +1
 +1 1/2
 +1/2
 +1 1/2
 slack
 slack
 0 0
 0 0

Musical score for guitar, showing a melodic line on a treble clef staff and a fretboard diagram below it. The score includes a key signature of two sharps (F# and C#) and a 12-string guitar. The melodic line features various ornaments like grace notes and vibrato, and is marked with "8va" and "loco". The fretboard diagram shows fingerings for the left hand, with numbers 1-4 indicating finger positions. The score is divided into two systems, with the second system continuing the melodic line and the fretboard diagram.

Interlude

G5

G5 type 2

G#
⑥
4fr

F#5 G5

F#5 G5

A5

(cont. in notation)

What's right?

8va

Gtr. 1

w/ bar

Gtr. 2

Gtr. 1 tacet

F#5 G5

F#5 G5

A5

F#5 G5

F#5 G5

A5

What's wrong? _

What's left?

Gtr. 2

steady gliss.

D.S.S. al Coda 2

D5

C5

E5

C5

A5

G5

G#5

What the hell is go - ing on?

⊕ Coda 2

Gtr. 3: w/ Riff B1 (till fade)

A

(Come up for air, you pull me to the floor.)

G5 8va 7 loco

P.H. hold bend

D

H.H.

Bkgd. Voc: w/ Voc. Fig. 1 (till fade)

A

Look good, look good, look good, look good, look.

Begin fade

Gtr. 2: w/ Riff B. simile (till fade)

A

All night and day, yeah. Look

good, look good, look good, look good, look.

Fade out

D

D6

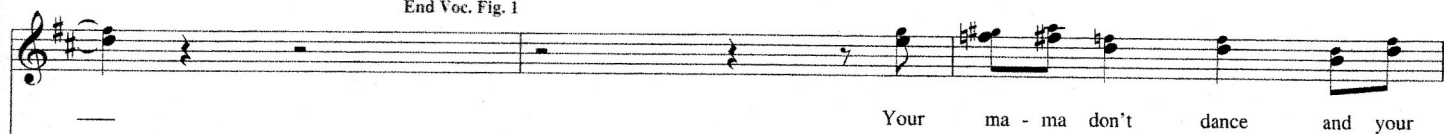
D

D6

G

G6

End Voc. Fig. 1



End Riff B



G

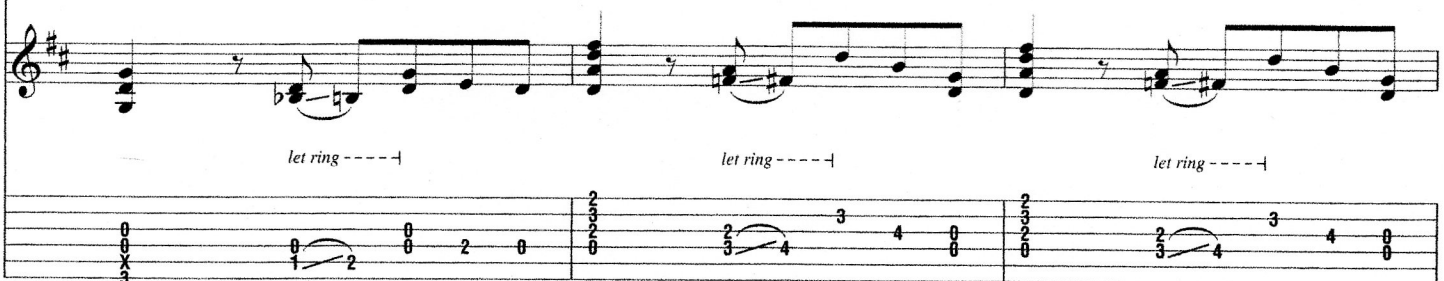
G6

D

D6

D

D6



A

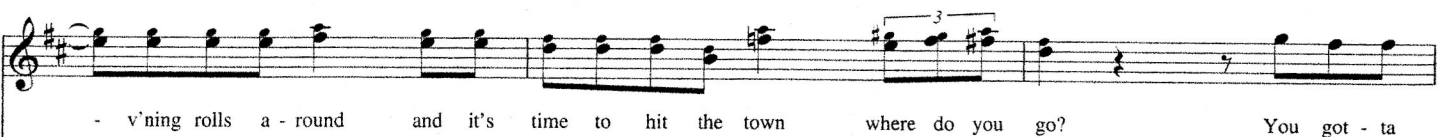
A6

G

G6

D

D6



Verse

Gtr. 1: w/ Riff B

D5 N.C.

D

D6

G

G6

rock it!

1. The

old folks

say

that you

got - ta end your day

by ten, —

Gtr. 3

Gtrs. 1 & 2

Gtr. 2

let ring ----|

let ring ----|

D

D6

D

D6

G

G6

mm,

hmm. —

But if you're out on a date don't you

steady gliss.

Gtrs. 1 & 2

let ring ----|

let ring ----|

let ring ----|

G G6 D D6 D

bring her home late 'cause it's a sin. You know...

let ring ---|

let ring -----|

let ring ---|

Gtr. 3 tacet

A A6 G G6 D D6

there's no ex - cuse. You know you're gon - na lose, you nev - er win. I'll say it a -

let ring ---|

let ring -----|

let ring ---|

Chorus

D5 N.C. D5 D6 D5 D6 G5 G6 G5 G6 D5

gain. And it's all be - cause your ma - ma don't dance and your dad - dy don't rock and roll. ...

Rhy. Fig. 1

P.M. P.M. P.M. P.M.

*Vocals doubled with octaver set for one octave below.

D6 D5 D6 D5 D6 D5 D6 G5 G6 G6

Tr. 3

Your ma - ma don't dance and your

steady gliss.

Gtrs. 1 & 2

P.M. --- P.M. P.M. P.M. P.M. P.M. P.M. P.M. let ring --- P.M.

2nd time, Gtrs. 3 & 4: w/ Fill 2

G5 G6 G5 G6 D5 D6 D5 D6 D5 D6 D5

dad - dy don't rock and roll. When e -

1/2 1

13 13 (13) 10 13 10 13 10 13 (13)

P.M. P.M. P.M. --- P.M. P.M. P.M. P.M. P.M. P.M.

Fill 1

Tr. 3

steady gliss.

Fill 2

Tr. 3

Gtr. 4 (dist.)
divisi

mf

steady gliss.

Gtr. 3 tacet

A5 A6 A5 A6 G5 G6 G5 D5 D6 D5 D6 D5

- v'ning rolls a - round and it's time to hit the town where do you go? You got - ta

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

14 12 16 12 14 14 16 0 12 10 14 10 12 10 10 12 10 7 5 9 5 7 9 7 5

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 10 meas.)

D6 D5 D6 D5 D5 D6 D5 D6 G5 G6 G5 G6 D5

rock it, rock it!

Gtr. 3

Gtr. 3

Gtrs. 1 & 2 divisi

End Rhy. Fig. 1

10 10 13 13 (13) 10 13 10 12 10 13 10 13 10 12 10 12 10

D6 D5 D6 D5 D6 D5 D6 G5 G6 G5 G6

steady gliss.

11 (11) 7 5 10 11 10 13 13 (13) 10

[illegible]

The musical score for guitar is presented in two staves. The top staff shows the melody line in G major, starting with a 'loco' section. The fretboard diagram below the melody line indicates the fingerings for the melody line, with fret numbers 13, 12, 10, and 10 indicated.

Spoken: Yeah, we

Gtr. 3

13 12 10 13 12 10 12 (12) 10 12 12 11 10 12 11 10 12 9 12 (12)

Gtrs. 1 & 2

P.M. P.M.

Bridge

Gtr. 3 tacet

G5

F#5 G5

F#5 G5

F#5

pulled in - to a drive - in and I found a place to park. —

We hopped in - to the back — seat where it's

Rhy. Fig. 2

Gtrs. 1 & 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G5

F#5 G5

F#5 G5

F#5

al - ways nice and dark.

I'm just a - bout to move, — think - ing. "Hmm. ——— Brett, this is a breeze." Then there's a

Gtr. 3

Gtr. 3 tacet

G5

F#5 G5

A5 A6 A5 A6 G5

Gtrs. 1 & 2

(cont. in notation)

light in my eye and a guy said:

"Oo, — ee, —

you're com - ing with

("Out of the car, long — hair.")

Gtrs. 1 & 2

P.M.

P.M.

P.M.

G6

G5

G6

D5

D6

D5

D6

D5

N.C.

me

to the lo - cal po - lice."

And it's all be - cause your

P.M. --

P.M. let ring -----

P.M.

P.M.

*Vocals doubled with octaver set for one octave below.

Coda

D5

D6

D5

D6

D5

D5

D6

D5

D6

D5

Gtrs. 1 & 2

go?

Ah,

play

a lit - tle.

C.

C.

Gtr. 3

P.M.

(cont. in slashes)

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

D6

D5

D6

G5

G6

G5

G6

D5

D6

D5

D6

D5

D6

D5

D6

Woo.

Yeah.

Outro-Chorus
 Gtr. 3 tacet
 D5
 Bkgd. Voc.: w/ Voc. Fig. 1
 G5
 Your ma - ma don't dance and your dad - dy don't rock and roll. _
 (Your ma - ma don't dance and your dad - dy don't rock and roll. _
 Gtrs. 1 & 2
 steady gliss.
 12 11 10 12 9 12 (12)

[illegible]

G5 N.C.

A5

G5 N.C.

— Your ma - ma don't dance and your dad - dy don't rock and roll. —

— Your ma - ma don't dance and your dad - dy don't rock and roll.) —

12	(12)	14	14	14	14	14	14	14	14	14	14	14	14	12
12	(12)	14	14	14	14	14	14	14	14	14	14	14	14	12
10	(10)	12	12	12	12	12	12	12	12	12	12	12	12	10

Free time

D5

F#5

G5

G#5

A5

B5

C#5

D5

Spoken: Ah. — yeah.

Gtr. 3

13	10	13	10	13	10	13	10	12	10	12	10	12	10	12	11	(11)
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	------

Gtrs. 1 & 2

w/ bar

7	4	5	6	2	4	6	7	7
7	4	5	6	2	4	6	7	7
5	2	3	4	0	2	4	5	5

CRY TOUGH

EVERY ROSE HAS ITS THORN

FALLEN ANGEL

I WANT ACTION

I WON'T FORGET YOU

LIFE GOES ON

LOOK WHAT THE CAT DRAGGED IN

NOTHIN' BUT A GOOD TIME

RIDE THE WIND

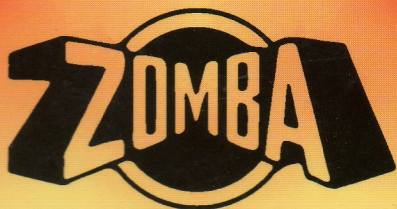
SOMETHING TO BELIEVE IN

STAND

TALK DIRTY TO ME

UNSKINNY BOP

YOUR MAMA DON'T DANCE



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